





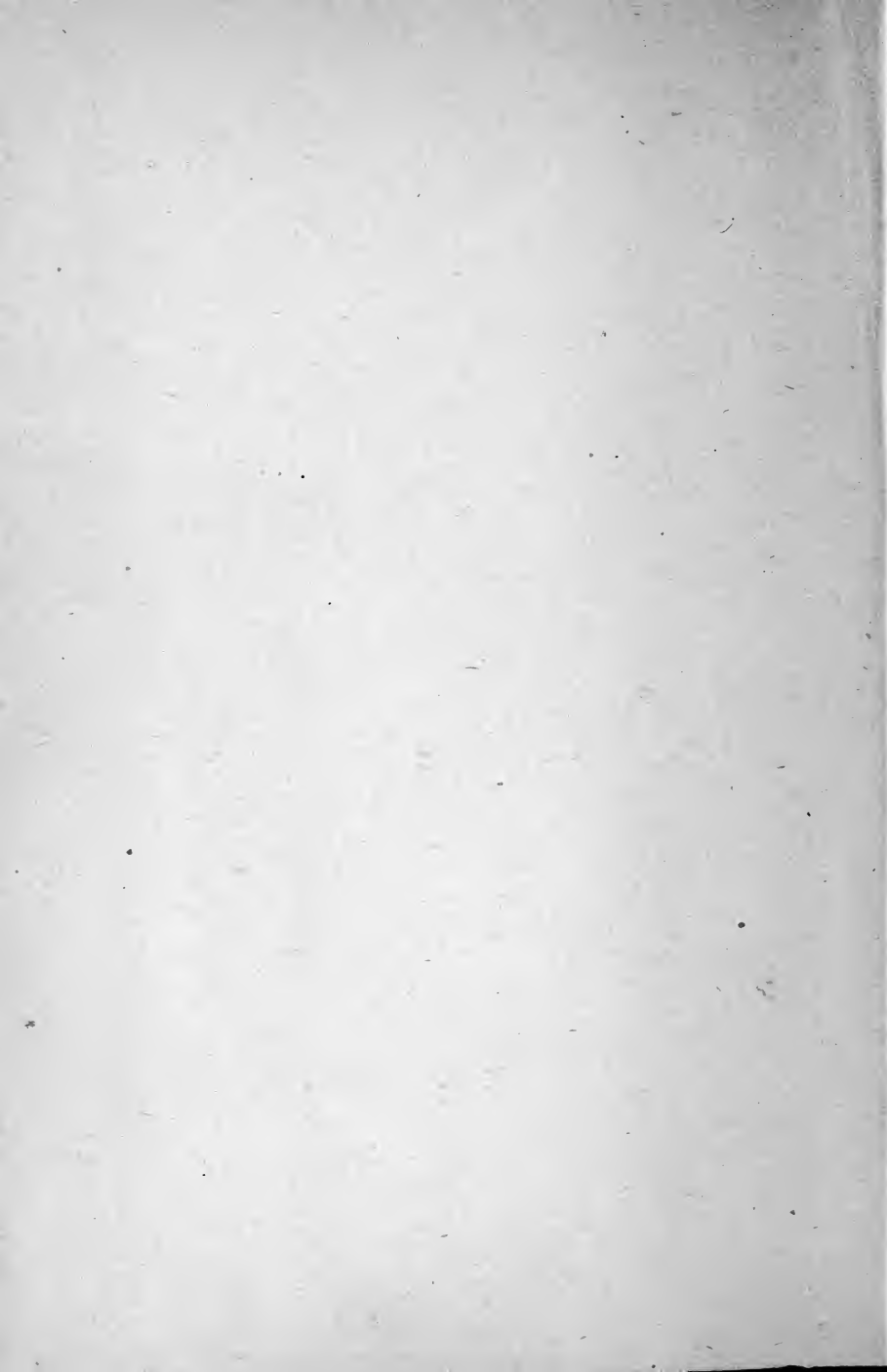
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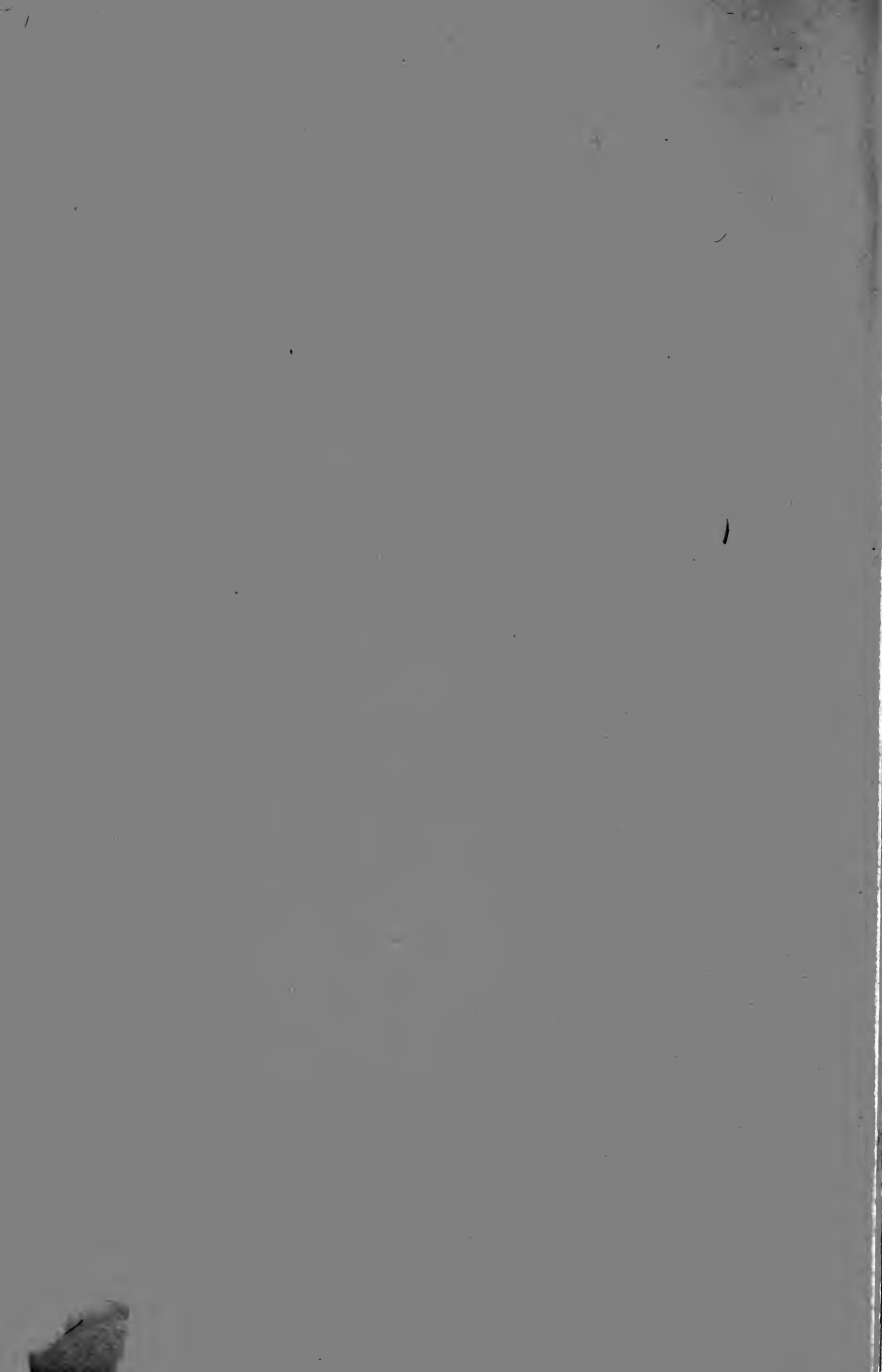
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483

1620

SHAKESPEARE.

OTHERS abide our question. Thou art free.
We ask and ask. Thou smilest and art still,
Out-topping knowledge. For the loftiest hill,
Who to the stars uncrowns his majesty,
Planting his steadfast footsteps in the sea,
Making the heaven of heavens his dwelling-place,
Spares but the cloudy border of his base
To the foiled searching of mortality ;
And thou, who didst the stars and sunbeams know,
Self-schooled, self-scanned, self-honoured, self-secure,
Didst tread on earth unguessed at. Better so !
All pains the immortal spirit must endure,
All weakness which impairs, all griefs which bow,
Find their sole speech in that victorious brow.

MATTHEW ARNOLD.

✓ William Shakespeare
SHAKESPEARE'S

TRAGEDY OF

LAMLET, PRINCE OF DENMARK.

EDITED, WITH NOTES,

BY

HOMER B. SPRAGUE, A.M., PH.D.,

PRESIDENT OF MILLS COLLEGE; FORMERLY HEAD MASTER OF THE GIRLS'
HIGH-SCHOOL, BOSTON.

WITH

CRITICAL COMMENTS, SUGGESTIONS AND PLANS FOR
STUDY, SPECIMENS OF EXAMINATION PAPERS,
AND TOPICS FOR ESSAYS.



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BOSTON.

PREFACE.

THIS edition of *Hamlet* is intended for the special needs of students, but it is hoped that the general reader may find it useful. It will be found to differ from all other editions in four important respects:—

First, The notes, though copious, are all arranged upon the principle of *stimulating* rather than *superseding* thought. A glance at any page will show this.

Secondly, It gives results of the latest *etymological* and *critical* research.

Thirdly, It gives the opinions of some of the best critics on almost all disputed interpretations.

Fourthly, It presents the best *methods of studying English literature* by class-exercises, by essays, and by examinations. (See the Appendix.)

The editor will be very grateful for any suggestions of errors that may have escaped his notice.

HOMER B. SPRAGUE.

GIRLS' HIGH SCHOOL, BOSTON,
August 1, 1885.

CONTENTS.

	PAGE
INTRODUCTION TO HAMLET	11
Early Editions. — Sources of the Plot. — Hystorie of Hamblet.	
CRITICAL COMMENTS	13
Voltaire. — Goethe. — Coleridge. — Schlegel. — Mrs. Jameson.	
— Klein. — Victor Hugo. — Taine. — Lowell. — Hudson. —	
March. — Werder. — Weiss. — Furness. — Dowden.	
HAMLET	23
APPENDIX:	
HOW TO STUDY ENGLISH LITERATURE	213
Martin. — Williston. — Buchan. — Fleay. — Hudson. — John-	
son. — Kellogg. — Blaisdell. — The present editor.	
SPECIMEN EXAMINATION PAPERS	218
TOPICS FOR ESSAYS	222
INDEX	223



INTRODUCTION TO HAMLET.

EARLY EDITIONS.

Folios.—The earliest collected edition of Shakespeare's plays was the Folio of 1623. It contains all the dramas usually attributed to him except *Pericles*, and is known as the *First Folio*.

The *Second Folio*, containing Milton's famous epitaph on Shakespeare, was issued in 1632. It is a reprint of the first, with some emendations which are not always improvements.

The *Third Folio*, 1663 and 1664, contains seven added plays, of which but one, *Pericles*, is now assigned to Shakespeare.

The *Fourth Folio* was printed in 1685.

Quartos.—During his life, and after his death, appeared plays of Shakespeare in quarto form. Among them were these of *Hamlet*:—

Quarto of 1603, known as the *First Quarto* (imperfect);

Quarto of 1604, known as the *Second Quarto* (good);

Quarto of 1605, known as the *Third Quarto* (reprint of second);

Quarto of 1611, known as the *Fourth Quarto*;

Quarto undated, apparent reprint of the preceding, and known as the *Fifth Quarto*.

These quartos all appeared during Shakespeare's lifetime.

SOURCES OF THE PLOT.

There appears to have been an old play, no longer extant, on the same subject, perhaps the joint work of Shakespeare and Marlow. "He will affoord you whole *Hamlets*, I should say Handfulls of tragical speaches," writes Thomas Nash in an *Epistle* "To the Gentlemen Students of both Universities," in 1589. The following entry, "9 of June 1594, Rd at hamlet . . . viij^s," in Henslowe's *Diary*, is associated with an apparent allusion to Shakespeare's company of actors.

"Ye ghost which cried so miserally at ye theator, like an oisterwife, *Hamlet reuenge*." This is in Lodge's *Wits miserie, and the Worlds madnesse*, 1586.

HYSTORIE OF HAMBLET.

In Belleforest's *Histoires Tragiques*, printed at Paris in 1570, is found the *Hystorie of Hamblet*, a story taken from the *Historia Danica* of

Saxo Grammaticus, written near the close of the twelfth century. In some important particulars the narrative is the same as Shakespeare's: in others it is very different.

We have space but for the titles of the chapters in *The Hystorie of Hamblet* (London: 1608). They are as follows:—

CHAP. I. How Horvendile and Fengon were made Governours of the Province of Ditmarse, and how Horvendile married Geruth, the daughter to Roderick, chief K. of Denmark, by whom he had Hamblet: and how after his marriage, his brother Fengon slewe him trayterously, and married his brothers wife, and what followed.

CHAP. II. How Hamblet counterfeited the mad man, to escape the tyrannie of his uncle, and how he was tempted by a woman (through his uncles procurement) who thereby thought to undermine the Prince, and by that meanes to find out whether he counterfeited madnesse or not; and how Hamblet would by no meanes be brought to consent unto her, and what followed.

CHAP. III. How Fengon, uncle to Hamblet, a second time to intrap him in his politic madness, caused one of his counsellors to be secretly hidden in the queenes chamber, behind the arras, to heare what speeches passed between Hamblet and the Queen; and how Hamblet killed him, and escaped that danger, and what followed.

CHAP. IIII. How Fengon the third time devised to send Hamblet to the King of England, with secret letters to have him put to death: and how Hamblet, when his companions slept, read the letters, and instead of them counterfeited others, willing the King of England to put the two messengers to death, and to marry his daughter to Hamblet, which was effected; and how Hamblet escaped out of England.

CHAP. V. How Hamblet, having escaped out of England, arrived in Denmarke the same day that the Danes were celebrating his funerals, supposing him to be dead in England; and how he revenged his fathers death upon his uncle and the rest of the courtiers; and what followed.

CHAP. VI. How Hamlet, having slaine his Uncle, and burnt his Palace, made an Oration to the Danes to shew them what he had done; and how they made him King of Denmark; and what followed.

CHAP. VII. How Hamlet, after his coronation, went into England; and how the King of England secretly would have put him to death; and how he slew the King of England, and returned againe into Denmarke with two wives; and what followed.

CHAP. VIII. How Hamblet, being in Denmarke, was assailed by Wiglerus his Uncle, and after betrayed by his last wife, called Hermetrude, and was slaine; after whose death she married his enemie, Wiglerus.

There is extant an old German play entitled *Der Bestrafte Brudermord oder Prinz Hamlet aus Daenmark* ("Fratricide punished, or Prince Hamlet of Denmark"), supposed to be "a translation of an

old English tragedy, and most probably the one which is the ground-work of the Quarto of 1603." For an admirable translation of it, as well as for an interesting *résumé* of the discussion of the subject of English actors in Germany in Shakespeare's time, see the second volume of Furness's *Variorum* edition.

CRITICAL COMMENTS.

[From Voltaire's "*Théâtre Complet*," 1768.]

A vulgar and barbarous drama, which would not be tolerated by the vilest populace of France or Italy. Hamlet becomes crazy in the second act, and his mistress becomes crazy in the third. The prince slays the father of his mistress under the pretence of killing a rat, and the heroine throws herself into the river. A grave is dug on the stage; and the grave-diggers talk quodlibets worthy of themselves, while holding skulls in their hands. (Hamlet responds to their nasty vulgarities, in sillinesses no less disgusting.) In the mean while another of the actors conquers Poland. Hamlet, his mother, and his father-in-law carouse on the stage; songs are sung at table; there is quarrelling, fighting, killing. One would imagine this piece to be the work of a drunken savage. But amidst all these vulgar irregularities, which to this day make the English drama so absurd and so barbarous, there are to be found in *Hamlet*, by a *bizarrerie* still greater, some sublime passages worthy of the greatest genius. It seems as though nature had mingled in the brain of Shakespeare the greatest conceivable strength and grandeur with whatsoever witless vulgarity can devise that is lowest and most detestable.

[From Goethe's "*Wilhelm Meister*," 1795.]

I sought for every indication of what the character of Hamlet was before the death of his father; I took note of all that this interesting youth had been, independently of that sad event, independently of the subsequent terrible consequences, and I imagined what he might have been without them.

Tender and nobly descended, this royal flower grew up under the direct influences of majesty; the idea of the right and of princely dignity, the feeling for the good and the graceful, with the consciousness of his high birth, were unfolded in him together. He was a prince, a born prince. Pleasing in figure, polished by nature, courteous from the heart, he was to be the model of youth and the delight of the world. . . .

Figure to yourself this youth, this son of princes, conceive him vividly, bring his condition before your eyes, and then observe him when he learns that his father's spirit walks; stand by him in the terrible night when the venerable Ghost itself appears before him. A horrid shudder seizes him; he speaks to the mysterious form; he sees it beckon him; he follows it and hearkens. The fearful accusation of his uncle rings in his ears; the summons to revenge, and the piercing, reiterated prayer, "Remember me." . . .

And, when the Ghost has vanished, who is it we see standing before

us? A young hero panting for vengeance? A born prince, feeling himself favored in being summoned to punish the usurper of his crown? No! Amazement and sorrow overwhelm the solitary young man: he becomes bitter against smiling villains, swears never to forget the departed, and concludes with the significant ejaculation,

"The time is out of joint: O cursed spite,
That ever I was born to set it right!"

In these words, I imagine, will be found the key to Hamlet's whole procedure. To me it is clear that Shakespeare meant, in the present case, to represent the effects of a great action laid upon a soul unfit for the performance of it. In this view the whole piece seems to me to be composed. Here is an oak-tree planted in a costly vase, which should have borne only pleasant flowers in its bosom; the roots expand, the vase is shivered.

A lovely, pure, noble, and most moral nature, without the strength of nerve which forms a hero, sinks beneath a burden which it cannot bear, and must not cast away. All duties are holy for him; the present is too hard. Impossibilities have been required of him; not in themselves impossibilities, but such for him. He winds, and turns, and torments himself; he advances and recoils; is ever put in mind, ever puts himself in mind; at last does all but lose his purpose from his thoughts, yet still without recovering his peace of mind.

[From Coleridge's "*Notes and Lectures on Shakespeare*," 1808.]

In *Hamlet*, Shakespeare seems to have wished to exemplify the moral necessity of a due balance between our attention to the objects of our senses, and our meditations on the workings of our minds,—an *equilibrium* between the real and the imaginary worlds. In *Hamlet* this balance is disturbed; his thoughts, and the images of his fancy, are far more vivid than his actual perceptions; and his very perceptions, instantly passing through the *medium* of his contemplations, acquire, as they pass, a form and a color not naturally their own. Hence we see a great, an almost enormous, intellectual activity, and a proportionate aversion to real action, consequent upon it, with all its symptoms and accompanying qualities. This character Shakespeare places in circumstances under which it is obliged to act on the spur of the moment. Hamlet is brave, and careless of death; but he vacillates from sensibility, and procrastinates from thought, and loses the power of action in the energy of resolve. Thus it is that this tragedy presents a direct contrast to that of *Macbeth*: the one proceeds with the utmost slowness, the other with a crowded and breathless rapidity.

The effect of this overbalance of the imaginative power is beautifully illustrated in the everlasting broodings and superfluous activities of Hamlet's mind, which, unseated from its healthy relation, is constantly occupied with the world within, and abstracted from the world without,—giving substance to shadows, and throwing a mist over all commonplace actualities. . . . He mistakes the seeing his chains for the breaking of them, delays action till action is of no use, and dies the victim of mere circumstance and accident.

[From Schlegel's "*Dramatic Literature*," 1809.]

Hamlet has no firm belief, either in himself or in any thing else. From expressions of religious confidence he passes over to sceptical doubts. He believes in the ghost of his father as long as he sees it; but as soon as it has disappeared, it appears to him almost in the light of a deception. He has even got so far as to say, "There is nothing either good or bad but thinking makes it so." With him the poet loses himself here in labyrinths of thought, in which neither end nor beginning is discoverable. The stars themselves, from the course of events, afford no answer to the question so urgently proposed to them. A voice from another world, commissioned, it would appear, by Heaven, demands vengeance for a monstrous enormity, and the demand remains without effect. The criminals are at last punished, but, as it were, by an accidental blow, and not in the solemn way requisite to convey to the world a warning example of justice. Irresolute foresight, cunning treachery, and impetuous rage, hurry on to a common destruction; the less guilty and the innocent are equally involved in the general ruin. The destiny of humanity is there exhibited as a gigantic sphinx, which threatens to precipitate into the abyss of scepticism all who are unable to solve her dreadful enigmas.

[From Mrs. Jameson's "*Characteristics of Women*," 1832.]

Ophelia—poor Ophelia! Oh, far too soft, too good, too fair, to be cast among the briars of this working-day world, and fall and bleed upon the thorns of life! What shall be said of her? for eloquence is mute before her! Like a strain of sad, sweet music which comes floating by us on the wings of night and silence, and which we rather feel than hear; like the exhalation of the violet, dying even upon the sense it charms; like the snow-flake dissolved in air before it has caught a stain of earth; like the light surf severed from the billow, which a breath disperses,—such is the character of Ophelia: so exquisitely delicate, it seems as if a touch would profane it; so sanctified in our thoughts by the last and worst of human woes, that we scarcely dare to consider it too deeply. The love of Ophelia, which she never once confesses, is like a secret which we have stolen from her, and which ought to die upon our hearts as upon her own. Her sorrows ask not words, but tears; and her madness has precisely the same effect that would be produced by the spectacle of real insanity, if brought before us: we feel inclined to turn away, and veil our eyes in reverential pity and too painful sympathy.

Beyond every character that Shakespeare has drawn (Hamlet alone excepted), that of Ophelia makes us forget the poet in his own creation. Whenever we bring her to mind, it is with the same exclusive sense of her real existence, without reference to the wondrous power which called her into life. The effect (and what an effect!) is produced by means so simple, by strokes so few and so unobtrusive, that we take no thought of them. It is so purely natural and unsophisticated, yet so profound in its pathos, that, as Hazlitt observes, it takes us back to the old ballads; we forget that, in its perfect artlessness, it is the supreme and consummate triumph of art.

The situation of Ophelia in the story is that of a young girl who, at an early age, is brought from a life of privacy into the circle of a court, such as we read of in those early times, at once rude, magnificent, and corrupted. She is placed immediately about the person of the queen, and is apparently her favorite attendant. The affection of the wicked queen for this gentle and innocent creature is one of those beautiful redeeming touches, one of those penetrating glances into the secret springs of natural and feminine feeling, which we find only in Shakespeare. Gertrude, who is not so wholly abandoned but that there remains within her heart some sense of the virtue she has forfeited, seems to look with a kind yet melancholy complacency on the lovely being she has destined for the bride of her son; and the scene in which she is introduced as scattering flowers on the grave of Ophelia is one of those effects of contrast in poetry, in character, and in feeling, at once natural and unexpected; which fill the eye, and make the heart swell and tremble within itself, — like the nightingales singing in the grove of the Furies in Sophocles.¹

It is the helplessness of Ophelia, arising merely from her innocence, and pictured without any indication of weakness, which melts us with such profound pity. She is so young, that neither her mind nor her person has attained maturity. She is not aware of the nature of her own feelings: they are prematurely developed in their full force before she has strength to bear them; and love and grief together rend and shatter the frail texture of her existence, like the burning fluid poured into a crystal vase. She says very little, and what she does say seems rather intended to hide than to reveal the emotions of her heart; yet, in those few words we are made as perfectly acquainted with her character, and with what is passing in her mind, as if she had thrown forth her soul with all the glowing eloquence of Juliet.

[*L. Klein's Berliner Modenspiegel, 1846.*]

The tragic root of this deepest of all tragedies is secret guilt. Over fratricide, with which history introduces its horrors, there rests here in this drama a heavier and more impenetrable veil than over the primeval crime. There the blood of a brother, murdered without any witness of the deed, visibly streaming, cries to Heaven for vengeance. Here the brother in sleep, far from all witnesses or the possible knowledge of any one, is stolen upon and murdered. . . . The horror of this crime is its security; the horror of this murder is that it murders discovery. . . . This Cain's deed is known to no one but the murderer, and to Him who witnesses the murderer's secret remorse. The son has no other certainty of the unwitnessed murder than the suspicion generated by his ardent filial love, the prophecy of his bleeding heart, "O my prophetic soul!" no other conviction but the inner psychological conviction of his acute mind; no other power of proving it but that which results from the strength of his strong, horror-struck understanding, highly and philosophically cultivated by reflection and education; no other

¹ In the *Cædipus Coloneus*.

testimony than the voice of his own soul inflamed and penetrated by his filial affection; no other light upon the black crime hidden in the bosom of the murderer than the clear insight of his own soul. Vengeance is impossible, for its aim hovers in an ideal sphere. It falters, it shrinks back from itself, and it must do so, for it lacks the sure basis, the tangible hilt; it lacks what alone can justify it before God and the world, material proof. . . . In *Hamlet*, Shakespeare has illustrated his great historical theorem by modes of proof different from those employed in his other tragedies: that punishment is only guilt developed, the necessary consequence of a guilt voluntarily incurred. . . . The dogma that "Foul deeds will rise, though all the earth o'erwhelm them, to men's eyes," is proved here with fearful import. By this fundamental idea is *Hamlet* to be explained.

[From Victor Hugo's "*William Shakespeare*," 1864.]

One of the probable causes of Hamlet's feigning madness has never yet been indicated by the critics. Hamlet, it is said, played the madman to hide his thought, like Brutus. In fact, it is easy to cover a great purpose under apparent imbecility. The supposed idiot carries out his designs at his leisure. But the case of Brutus is not that of Hamlet. Hamlet plays the madman for his safety. Brutus cloaks his project; Hamlet, his person. The manners of these tragic courts being understood, from the moment that Hamlet learns from the Ghost of the crime of Claudius, Hamlet is in danger. The superior historian that is in the poet is here manifest, and we perceive in Shakespeare the profound penetration into the dark shades of ancient royalty. In the middle ages and in the later empire, and even more anciently, woe to him who discovered a murder or a poisoning committed by a king! . . . To know that the king was an assassin, was treason!

[From Taine's "*Histoire de la Littérature Anglaise*," 1866.]

This convulsive outburst [i.e., his brief soliloquy immediately after his interview with the Ghost], this fevered writing hand, this frenzy of intentness (*de l'attention*), prelude the approach of a monomania. When his friends come up, he treats them with the speeches of a child or an idiot. He is no longer master of his words; hollow phrases whirl in his brain, and fall from his mouth as in a dream. They call him; he answers by imitating the cry of a sportsman whistling to his falcon: "Hillo, ho, ho, boy! come, bird, come." Whilst he is in the act of swearing them to secrecy, the Ghost below repeats, "Swear." Hamlet cries, with a nervous excitement and a fitful gait:—

"Ah ha, boy! say'st thou so? art thou there, true-penny?—
Come on—you hear this fellow in the cellarage—
Consent to swear. . . .

Ghost. [*Beneath.*] Swear.

Hamlet. *Hic et ubique?* then we'll shift our ground.

Come hither, gentlemen, . . . swear by my sword.

Ghost. [*Beneath.*] Swear.

Hamlet. Well said, old mole! canst work i' the earth so fast?
A worthy pioner!"

Understand that, as he says this, his teeth chatter, "pale as his shirt, his knees knocking each other." Intense anguish ends with a burst of laughter, which is nothing else than a spasm. Thenceforth Hamlet speaks as though he had a chronic nervous attack. His madness is feigned, I admit; but his mind, as a door whose hinges are twisted, swings and bangs to every wind with a mad precipitance and with a discordant noise. He has no need to search for the strange ideas, apparent incoherencies, exaggerations, the deluge of sarcasms, which he accumulates: he finds them within him. He does himself no violence; he simply gives himself up to them. . . . It is clear that this state is a disease, and that the man will die.

[From James Russell Lowell's "*Shakespeare Once More*," in "*Among My Books*," 1870.]

In Hamlet, though there is no Denmark of the ninth century, Shakespeare has suggested the prevailing rudeness of manners quite enough for his purpose. We see it in the single combat of Hamlet's father with the elder Fortinbras, in the vulgar wassail of the king, in the English monarch being expected to hang Rosencrantz and Guildenstern out of hand merely to oblige his cousin of Denmark, in Laertes, sent to Paris to be made a gentleman of, becoming instantly capable of any the most barbarous treachery to glut his vengeance. We cannot fancy Ragnar Lodbrog or Eric the Red matriculating at Wittenberg; but it was essential that Hamlet should be a scholar, and Shakespeare sends him thither without more ado. All through the play we get the notion of a state of society in which a savage nature has disguised itself in the externals of civilization, like a Maori deacon, who has only to strip and he becomes once more a tattooed Pagan with his mouth watering for a spare-rib of his pastor. Historically, at the date of Hamlet, the Danes were in the habit of burning their enemies alive in their houses, with as much of their family about them as might be to make it comfortable. Shakespeare seems purposely to have dissociated his play from history by changing nearly every name in the original legend.

The grave-diggers' scene always impresses me as one of the most pathetic in the whole tragedy. That Shakespeare introduced such scenes and characters with deliberate intention, and with a view to artistic relief and contrast, there can hardly be a doubt. We must take it for granted that a man whose works show everywhere the results of judgment sometimes acted with forethought. I find the springs of the profoundest sorrow and pity in this hardened indifference of the grave-diggers, in their careless discussion as to whether Ophelia's death was by suicide or no, in their singing and jesting at their dreary work.

"A pickaxe and a spade, a spade,
For — and a shrouding-sheet:
O, a pit of clay for to be made
For such a guest is meet!"

We know who is to be the guest of this earthen hospitality, — how much beauty, love, and heartbreak are to be covered in that pit of clay. All

Julius Cæsar. Neither Brutus nor Hamlet is the victim of an overmastering passion, as are the chief persons of the later tragedies; e.g., *Othello*, *Macbeth*, *Coriolanus*. The burden of a terrible duty is laid upon each of them, and neither is fitted for bearing such a burden. Brutus is disqualified for action by his moral idealism, his student-like habits, his capacity for dealing with abstractions rather than with men and things. Hamlet is disqualified for action by his excess of the reflective tendency, and by his unstable will, which alternates between complete inactivity and fits of excited energy. Naturally sensitive, he receives a painful shock from the hasty second marriage of his mother; already the springs of faith and joy in his nature are embittered; then follows the terrible discovery of his father's murder, with the injunction laid upon him to revenge the crime; upon this, again, follow the repulses he receives from Ophelia. A deep melancholy lays hold of his spirit, and all of life grows dark and sad to his vision. Although hating his father's murderer, he has little heart to push on his revenge. He is aware that he is suspected and surrounded by spies. Partly to baffle them, partly to create a veil behind which to seclude his true self, partly because his whole moral nature is indeed deeply disordered, he assumes the part of one whose wits have gone astray. Except for one loyal friend, he is alone among enemies or supposed traitors: Ophelia he regards as no more loyal or honest to him than his mother had been to her dead husband. The ascertainment of Claudius's guilt, by means of the play, still leaves him incapable of the last decisive act of vengeance. Not so, however, with the king, who, now recognizing his foe in Hamlet, does not delay to despatch him to a bloody death in England. But there is in Hamlet a terrible power of sudden and desperate action. From the melancholy which broods over him after the burial of Ophelia, he rouses himself to the play of swords with Laertes; and at the last, with strength which leaps up before its final extinction, he accomplishes the punishment of the malefactor.

EXPLANATIONS.

Abbott = the *Shakespearian Grammar* of Dr. E. A. Abbott, third edition, 1873.

A. S. = Anglo-Saxon; Dan. = Danish; Fr. = French; Gael. = Gaelic; Ger. = German; Gr. = Greek; O. E. = Old English, etc.

Brachet = *Etymological French Dictionary*, by A. Brachet, translation, 1873.

Furness = the *Variorum Shakespeare, Hamlet*, by Dr. Horace Howard Furness, 1877.

Maetzner = *Englische Grammatik*, von E. Maetzner, 1860-65.

Skeat = *Etymological Dictionary of the English Language*, by Walter Skeat, 1882.

Stormonth = *Dictionary of the English Language*, by Rev. James Stormonth, 1885.

Webster = Noah Webster's *Unabridged Dictionary*.

Wedgwood = *Dictionary of English Etymology*, by H. A. Wedgwood, second edition, 1878.

☞ As to the numbers of the lines, Rolfe's admirable school edition has been followed.

DRAMATIS PERSONÆ.

CLAUDIUS, king of Denmark.

HAMLET, son to the late, and nephew to the present king.

POLONIUS, lord chamberlain.

HORATIO, friend to Hamlet.

LAERTES, son to Polonius.

VOLTIMAND,	}	courtiers.
CORNELIUS,		
ROSENCRANTZ,		
GUILDENSTERN,		
OSRIC,		
A Gentleman,		

A Priest.

MARCELLUS,	}	officers.
BERNARDO,		

FRANCISCO, a soldier.

REYNALDO, servant to Polonius.

Players.

Two Clowns, grave-diggers.

FORTINBRAS, prince of Norway.

A Captain.

English Ambassadors.

GERTRUDE, queen of Denmark, and mother to Hamlet.

OPHELIA, daughter to Polonius.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and
other Attendants.

Ghost of Hamlet's father.

SCENE: *Elsinore.*

HAMLET.

ACT I.

SCENE I. *Elsinore. A Platform before the Castle.*

FRANCISCO at his post. * Enter to him BERNARDO.

Bernardo. Who's there? 1

Francisco. Nay, answer me; stand, and unfold yourself.

Bernardo. Long live the king!

Francisco. Bernardo?

Bernardo. He. 5

Francisco. You come most carefully upon your hour.

Bernardo. 'Tis now struck twelve; get thee to bed, Francisco.

Francisco. For this relief much thanks; 'tis bitter cold,
And I am sick at heart.

Bernardo. Have you had quiet guard?

Francisco. Not a mouse stirring. 10

Elsinore (Danish *Helsingör*) is on the east coast of the island of Zealand, about twenty-four miles north by east from Copenhagen. Accent of Elsinore? Here, on a projecting spit of land, stands the castle of Kronborg, built during Shakespeare's youth. It commands the entrance to the Baltic. What of the mythic champion Holger, fabled to be asleep in its vaults?—1. **Who's there?** The usual military challenge was, "Who goes there?" With what feelings does Bernardo approach?—2. **me.** Is *me* emphatic? *yourself*? Is Francisco startled? impatient?—3. **Long live the king!** Is this phrase the watchword? See line 15 below. The old French challenge *Qui vive?* (i.e., "For whom do you cry *vive*?") was answered by *Vive le roi!* ("Long live the king!")—6. **upon your hour.** Like our modern "on time"?—Is the clock striking? Note with what ease and naturalness the precise time, the weather, and the star-lit sky are indicated.—8. **much**=*great*? *much of?* *many?* May **thanks** be a singular noun? See "Soul, thou hast much goods laid up for many years" (Luke xii. 19).—**bitter**=bitterly? Is *cold* a noun? *Abbott*, § 1.—9. **sick at heart.** The key-note of the tragedy struck? Skill in this? or lucky accident?—10. **mouse.** Coleridge says, "The attention to minute sounds—naturally associated

Bernardo. Well, good night.

If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

Francisco. I think I hear them. — Stand, ho ! Who is there ?

Enter HORATIO and MARCELLUS.

Horatio. Friends to this ground.

Marcellus. And liegemen to the Dane. 15

Francisco. Give you good night.

Marcellus. O, farewell, honest soldier :

Who hath relieved you ?

Francisco. Bernardo has my place.

Give you good night.

[*Exit.*

Marcellus. Holla ! Bernardo !

Bernardo. Say, —

What, is Horatio there ?

Horatio. A piece of him. 19

Bernardo. Welcome, Horatio ; welcome, good Marcellus.

Horatio. What, has this thing appear'd again to-night ?

Bernardo. I have seen nothing.

Marcellus. Horatio says 'tis but our fantasy,
And will not let belief take hold of him

Touching this dreaded sight, twice seen of us ; 25

with the recollection of minute objects, and the more familiar and trifling, the more impressive from the unusualness of their producing any impression at all—gives a philosophical pertinency to this image; but it has likewise its dramatic use and purpose." Does it produce a sense of reality?—13. **rivals**, partners? Lat. *rivus*, *rivālis*, a brook; French, *rival*, one who uses the same brook; *rivals*, those who dwell on opposite banks of it. Hence?—**make haste**. Why?—14. **Stand**, etc. The modern challenge and responses are: "Who comes there?" Answer, "Friend [or "Friends," if there are two or more], with the countersign."—"Advance, friend, [or, "Halt, friends. Advance one,] with the countersign." The one challenged advances, and whispers the password, and the sentinel replies, "The countersign is correct; pass."—15. **the Dane**, the chief Dane, the king? See I. ii. line 44. So *Turk* for *Grand Turk*, in *King Henry V.*, V. ii. 322. —16. **Give**=May God give?—**O**. What does *O* here denote? surprise? sudden recognition? or?—19. **Horatio**. Why his special inquiry about Horatio?—**piece**. A jocular response showing incredulity? Or is there deep meaning here? He says this as he gives his hand [Warburton]?—21. **What**. "Marcellus imagines from Bernardo's excited manner that the Ghost has visited him already"?—Most of the quartos assign this speech to Horatio; the folios, to Marcellus. Which is the better way?—**again**. Says Coleridge, "Even the word 'again' has its *credibilizing* effect. From speaking of 'this thing,' Marcellus rises into 'this dreaded sight,' which immediately afterwards becomes 'this apparition,' and that, too, an intelligent spirit that is to be spoken to."—23. **fantasy** (*φαῖνω, φαινω*, I show, *φάντασμα*, *phantasma*, appearance), imagination; caprice, whim?—25. **of**, by? Fre-

Therefore I have entreated him along
 With us to watch the minutes of this night,
 That if again this apparition come,
 He may approve our eyes and speak to it.

Horatio. Tush, tush, 'twill not appear.

Bernardo.

Sit down awhile; 30

And let us once again assail your ears,
 That are so fortified against our story,
 What we two nights have seen.

Horatio.

Well, sit we down,

And let us hear Bernardo speak of this.

Bernardo. Last night of all,

35

When yond same star that's westward from the pole
 Had made his course to illume that part of heaven
 Where now it burns, Marcellus and myself,
 The bell then beating one, —

Enter GHOST.

Marcellus. Peace, break thee off; look, where it comes
 again! 40

Bernardo. In the same figure, like the king that's dead.

Marcellus. Thou art a scholar; speak to it, Horatio.

Bernardo. Looks it not like the king? mark it, Horatio.

quent meaning? See IV. ii. 12; *1 Cor.* xv. 5-8, etc. — 26. **along.** Should there be a comma after *along*? — 29. **approve**, corroborate the testimony of, confirm? See *Merchant of Venice*, III. ii. 79. — 30. **Tush.** A common exclamation of impatience in Shakespeare. Does it originate, like *pooh*, in an expulsion of the breath, as if one would spit out what is distasteful? — 31, 32. **assail** . . . **fortify**, appropriate *military* terms? — 33. **What**, etc. = let us *tell* what? or *with* or *by relating* what we have seen? — **sit we.** First person plural imperative? or subjunctive? — (*Abbott*, 361.) — 35. **Last night**, etc. Does Bernardo, consciously or unconsciously, elevate his style? — 36. **yond** and *yon* are interchangeable? — **pole** = pole-star? — 37. **his** = *its*? In Shakespeare, *it*, as possessive, occurs fourteen times; *it's* nine times; *its* once. *Rolfe*. Milton uses *its* three times. — **illumine**, not found elsewhere in Shakespeare. — Difference between prose diction and poetic? — 39. **beating.** The first quarto has "*towling*." Which is the better word? — **bell.** German *glocke*. — 40. **thee**, for thou? The Elizabethans reduced *thou* to *thee*, especially after an emphatic imperative, as here. — *Macbeth*, I. v. 23; *Abbott*, 212. — 42. **scholar.** — *Much Ado About Nothing*, II. i. 231. — The prescribed formulæ of exorcism were in Latin. In Beaumont and Fletcher we read,

"Let's call the butler up, for he speaks Latin,
 And that will daunt the devil."

Coleridge calls attention to "the exquisite judgment of Shakespeare in this scene," awakening a sense of its reality, the two believers silencing

Horatio. Most like ; it harrows me with fear and wonder.

Bernardo. It would be spoke to.

Marcellus. Question it, *Horatio.* 45

Horatio. (What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee, speak !

Marcellus. It is offended.

Bernardo. See, it stalks away ! 50

Horatio. Stay ! speak, speak ! I charge thee, speak !
[*Exit GHOST.*

Marcellus. 'Tis gone, and will not answer.

Bernardo. How now, *Horatio* ! you tremble and look pale ;
Is not this something more than fantasy?

What think you on 't? 55

Horatio. Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

Marcellus. Is it not like the king?

Horatio. As thou art to thyself :
Such was the very armor he had on 60
When he the ambitious Norway combated ;
So frown'd he once, when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.

the sceptic. — 44. **harrows.** Real meaning? — Milton's *Comus*, line 565. See I. v. 16. The quartos read *horrowes*. — 45. **would**, *wishes to?* or *ought to?* See *Abbott*, 329. — Could not a ghost speak before being spoken to? — 46. **Usurp'st . . . time . . . form.** Zeugma? The Ghost invades the night and assumes the form [Moberly]? — 49. **sometimes** = *some-time* = formerly, at one time? Shakespeare uses both indifferently. — 55. **on't** = *of it?* or *on it?* *Abbott*, 181. — 56. **might** = could? "*Might*, the past tense of *may*, was originally used in the sense of *was able*, or *could*." *Abbott*, 312. — 57. **sensible.** Active or passive sense? *Merchant of Venice*, II. ix. 88; *Macbeth*, II. i. 36; *Abbott*, 3. — **avouch**, avowal, testimony? Not elsewhere a noun in Shakespeare. — Lat. *ad*, to; *votum*, vow; Fr. *avouer*, to confess. — For verbs used as nouns, see *Abbott*, 451. — 60. **armor.** Worn by him how long before? See V. i. 136-141. How old is *Horatio*? *Hamlet*? — 61. **Norway**, the king of Norway? or the Norwegian? *Macbeth*, I. ii. 59. Louis XIV. was not the only monarch that imagined himself to be the state! See line 15. — 62. **parle**, parley. Lat. *parabolare*, to relate, becomes successively *parablaire*, *paraulare*, *paroler*, *parler*. *Brachet*. — *Parlor* is the talking-room, and *parliament* what Carlyle calls the "talking apparatus"! — 63. **Polacks**, Polanders. In first quarto (1603), it is *pollax*; in first and second folios (1623 and 1632), it is *Pollax*; in third folio (1663), *Polax*; in the fourth (1685) *Poleaxe*. Did he strike the Polanders "sledded," i.e., who ride in sleds, sledges, or sleighs? Or did he smite his sledded (sledged, sledged-

Marcellus. Thus twice before, and jump at this dead hour,
With martial stalk hath he gone by our watch. 66

Horatio. In what particular thought to work I know not;
But in the gross and scope of my opinion,
This bodes some strange eruption to our state.

Marcellus. Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch 71
So nightly toils the subject of the land,
And why such daily cast of brazen cannon,
And foreign mart for implements of war;
Why such impress of shipwrights, whose sore task 75
Does not divide the Sunday from the week;
What might be toward, that this sweaty haste
Doth make the night joint-laborer with the day:
Who is 't that can inform me?

Horatio. That can I;
At least, the whisper goes so. Our last king, 80
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate pride,
Dar'd to the combat; in which our valiant Hamlet —
For so this side of our known world esteem'd him — 85

liké) pole-axe on the ice? See II. ii. 63. — For a good deal of “admirable fooling” on this line, see *Furness*. — 65. **jump**, just, exactly? V. ii. 363. The folios have *just*. — **dead**. See I. ii. 198. So “dead midnight” in *Measure for Measure*. — 67, 68. **particular thought**, special line of thought? — **work**, study, build an opinion? — **gross and scope**, general tendency, general interpretation, large view? — 70. **Good**. Abbott (*Shakes. Gram.* § 13) makes this a “vocative use,” as if it were, “Good sirs.” In this he is followed by Corson, Rolfe, and others. Hudson makes it equivalent to “well.” Dr. Johnson makes *good now* mean *in good time, à la bonne heure*. What interpretation do you prefer? — 72. **toils** = causes to toil? Abbott, 290, 291; *Macbeth*, II. iv. 4. — **subject** = the people? Collective noun? See “the general,” II. ii. 423. — 73. **cast**, making in moulds? — 74. **mart**. (Shortened from *market*) purchasing, trade? Lat. *mer-ère*, to get, gain; *merx*, gain, or ‘the earning one’; *mercāri*, to trade. *Skeat*. — 75. **impress**, impressment? or what? What was a “press-gang”? Were shipwrights as well as common sailors liable to be “pressed” into the English service? See Lord Campbell’s *Legal Knowledge of Shakespeare*. — 76. **divide**, distinguish? — **week**, week-days? — 77. **toward**, at hand, imminent, approaching, in preparation? See V. ii. 353. A. S. *to*, supposed to be related to Gr. suffix *-δε, de*, towards; A. S. *weard* = becoming or tending to. *Skeat*. — 80. **so**, as I am going to tell? — 82. **Fortinbras**, he of the iron arm? Lat. *ferri brachium*, arm of iron. — 83. **pricked on**, spurred on? Who was pricked on? — **emulate** is not found elsewhere in Shakespeare. — He is partial to these passive forms. *Moberly*. — 84. **the combat**. *The* is used to denote notoriety? A French-like use of the word? **The combat**

Did slay this Fortinbras ; who, by a seal'd compact,
 Well ratified by law and heraldry,
 Did forfeit, with his life, all those his lands
 Which he stood seiz'd of, to the conqueror :
 Against the which a moiety competent 90
 Was gaged by our king ; which had return'd
 To the inheritance of Fortinbras,
 Had he been vanquisher ; as, by the same covenant
 And carriage of the article design'd,
 His fell to Hamlet. Now, sir, young Fortinbras, 95
 Of unimproved mettle hot and full,
 Hath in the skirts of Norway here and there
 Shark'd up a list of lawless resolute,
 For food and diet, to some enterprise
 That hath a stomach in't ; which is no other — 100

is the decisive or mortal combat ? — 86. Is this line an Alexandrine (i.e., twelve-syllabled) ? *Abbott*, 469, 490. Or may we scan thus :

— — — | — — — | — — — | — — — | — — — ?

Compact, accented on the last syllable through Latin influence ? Note the tendency to throw the accent back in English. Corson (introduction to *Legende of Goode Women*) gives a multitude of examples. — 87. **law and heraldry** = law of heraldry ? “code of honor” ? Latin *jus fetiale*. Hendiadys here ? Like “beset with *shame and courtesy*,” i.e., *shame of discourtesy*, in *Merchant of Venice* ? Or are law and heraldry to be taken separately ; “ratified by law” meaning so as to be binding in law, and “ratified by heraldry” meaning so as to be binding in honor ? — 88. **those his**. Legal and Latinized phraseology ? *Abbott*, 239 ; *Henry V.*, III. vi. 142 ; *Julius Cæsar*, III. i. 113. — 89. **seized**, possessed ? This legal term is still in use in the sense of possessed. — 90. **moiety** (Lat. *medietas* ; Fr. *moitié*), half. Here it means *portion* ? — *Moiety*, like *half*, originally means only a part. *Moberly*. — 91. **gaged**, pledged ? wagered ? *Gage* and *wage* are doublets ? — Low Lat. *vadium*, akin to A. S. *wed*, a pledge. — The French *gages* = *wages*. Dissyllable ? — 93. **covenant**. One quarto (1676) reads *compact* ; others have *comart*. Same meaning ? Lat. *con*, together ; *venire*, to come ; *convenire*, to agree. — Scan as in line 86 ? *Covenant* a dissyllable ? *Abbott*, 494. — 94. **carriage of the article designed** = carrying out of the design of the articles [White] ? purport of the articles of agreement drawn up [Johnson] ? — 96. **unimproved** = untutored [Clark and Wright] ? undisciplined [Johnson] ? unimpeached [Singer and Dyce] ? ungovernable [Staunton] ? unemployed [Schmidt] ? — **mettle**, spirit, temper ? Gr. *μεταλλάω*, *metallao*, I search after ; *μέταλλον*, *metallon*, a pit, cave, mine, mineral, metal. *Skeat*. Lat. *metallum*, element, material, metal. “The early editions make no distinction between *metal* and *mettle*.” *Rolfe*. — 97. **skirts**. In *As You Like It*, III. ii. 315, we read, “skirts of a forest like fringe upon a petticoat.” — 98. **Shark'd up** = clutched together [Moberly] ? The indiscriminating voracity of the fish implied here ? — **list**, muster-roll ? catalogue ? or fellows named therein ? — **lawless**. The folios read *landless*. Better ? — **resolute** = desperadoes, roughs, “food for powder” ? *Abbott*, 433. — 99. **food and diet**. Pleonasm ? They served for their “keep” alone ? — 100. **stomach**.

As it doth well appear unto our state —
 But to recover of us, by strong hand
 And terms compulsative, those foresaid lands
 So by his father lost: and this, I take it,
 Is the main motive of our preparations,
 The source of this our watch, and the chief head
 Of this post-haste and romage in the land.

105

Bernardo. I think it be no other but e'en so.

Well may it sort that this portentous figure
 Comes armed through our watch, so like the king
 That was and is the question of these wars.

110

Horatio. A mote it is to trouble the mind's eye.
 In the most high and palmy state of Rome.

A little ere the mightiest Julius fell,

The graves stood tenantless, and the sheeted dead

115

Did squeak and gibber in the Roman streets:

As stars with trains of fire and dews of blood,

Repeatedly in Shakespeare this word means courage, as in *Henry V.*, IV. iii. 35. Gr. *στόμαχος*, *stomāchus*, stomach, seat of courage? But may not another meaning, suggested by the context, be included? — 102. **But**=than? — 103. **compulsative**. The quartos read *compulsatory*. *Compulsive* is found III. iv. 86. Which best suits the metre here? — 107. **romage**, ransacking, *rummaging*? or bustle, turmoil? Not used elsewhere in Shakespeare. Dutch *ruim*=room; or hold of a ship. *Roomage*, from *room*, is like *stowage* from *stow*, and means nearly the same. A sailor term? To *rummage*=to clear the ship's hold; to search narrowly. *Skeat*. Webster gives the etymology of *re*, again, and *mutare*, to change. What did Shakespeare know of navigation? See *Tempest*, I. i. — 108. **be**=may be? "*Be* expresses more doubt than *is*, after a verb of thinking." *Abbott*, 299; *Othello*, III. iii. 384. — 109. **sort**, *suit*, *assort itself*? or *fall out*, happen? — The cause and effect are proportionate and suitable [Johnson]? — 111. **question**=subject and cause? — 112. **mote**. In three quartos it is *moth*, "which," says Rolfe, "probably had the same pronunciation." Is the metaphor felicitous? A. S. *mot*, particle of dust, speck? or A. S. *moththe*, a moth? — 114. **mightiest**. "The superlative inflection *est*, like the Latin superlative, is sometimes used to signify 'very,' with little or no idea of excess." *Abbott*, 8. — 116. **gibber** (*g* hard as in *give*), to speak rapidly and inarticulately. "An imitative word, formed as a variant of *jabber*, and allied to *gabble*. The suffix *-er* is frequentative, and the base *gib* is a weak form of *gab*." *Skeat*. — 117. **As stars**, etc. Nearly all the commentators agree that the text is here corrupt. May we explain the obscurity by supposing Horatio to be in some excitement? Note that in the kindred passages in *Julius Cæsar*, Act I. sc. iii. 15-25; II. ii. 18-25, "Men all in fire walk up and down the streets," "And ghosts did shriek and squeal about the streets." Putting these together, we may understand Horatio's elliptical expressions thus: "The sheeted dead, looking like stars all ablaze, did utter shrieks and gibberish; and there were dews of blood" ("which drizzled blood upon the Capitol"), disasters foreboded, etc. Or, as there is no difficulty until we reach the 117th line, supply mentally, before "As stars," etc., "A mote it is to trouble

Disasters in the sun ; and the moist star
 Upon whose influence Neptune's empire stands
 Was sick almost to doomsday with eclipse : 120
 And even the like precursor of fierce events,
 As harbingers preceding still the fates,
 And prologue to the omen coming on,
 Have heaven and earth together demonstrated
 Unto our climatures and countrymen. — 125
 But soft, behold ! lo, where it comes again !

Re-enter GHOST.

I'll cross it, though it blast me. — Stay, illusion !
 If thou hast any sound, or use of voice,
 Speak to me ;
 If there be any good thing to be done, 130
 That may to thee do ease and grace to me,
 Speak to me ;
 If thou art privy to thy country's fate,
 Which, happily, foreknowing may avoid,

the mind's eye." Another interpretation is suggested by Massey (1872), viz.: Take lines 121 to 125, and insert them between lines 116 and 117. Try it.—118. **moist star**, the moon? Water in the moon? Moist because of dews? tides? or?—See *Matt.* xxiv. 29, 30; *Winter's Tale*, I. ii. 1, 415; *Midsummer Night's Dream*, II. i. 159; Plutarch's *Julius Cæsar*. —**Disasters**. Lat. *dis*, ill, and *astrum*, star (Gr. *δυσ*, *dys*, ill; *ἀστήρ*, *aster*, star), an astrological word, like *influence*, *aspect*, *retrograde*, etc.—119. **Neptune's**. Who discovered that the moon sways the tides? What did Shakespeare know of it?—120. **to**, to the same extent as if it were?—**doomsday**, III. iv. 50.—121. **precursor** (Latin *præ*, before; *cursor*, runner).—**fierce**, terrible? glaring? extreme?—122. **harbingers**. A harbinger (as in *Macbeth*, I. iv. 45) originally was an officer who went in advance to prepare lodgings (*herberge*, *harborage*) for the king.—**still**=ever, constantly? "Allied to A. S. *stillære*, to remain in a stall or place . . . *still* is 'brought to a stall or resting place' . . . continually, abidingly, always, ever." *Skeat*.—123. **omen**=portentous approaching event? Metonymy?—124. **demonstrated**. Shakespeare sometimes accents this word on the first and sometimes on the second syllable. Which is better here? Subject of *demonstrated*? object?—125. **climatures**=regions?—Gr. *κλίνειν*, *klinein*, to lean, slope; *κλίμα*, *klima*, slope, zone, region, climate. Does climate originate in the slope of the sun's rays? Lines 108 to 125 are not in the folio (1623). Are they important?—127. **I'll cross it**, etc. What has given him more courage?—**blast**. It was once believed that whoever crossed a spectre's path, or the spot where a spectre was seen, would pretty surely be blasted by it. Of the Earl of Derby, who was supposed to have died by witchcraft in 1594, it was said, "On Friday there appeared a tall man who twice crossed him swiftly, and when the Earl came to this place where he saw this man he fell sick." *Lodge*.—129, 132, 135. The imperfect lines to be filled out by pauses, as if to give the Ghost opportunity to answer?—131. **ease**. It was believed that a ghost might be "laid" by doing for it what it had

O, speak !

135

Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,

[*The cock crows.*

Speak of it ; stay, and speak ! — Stop it, Marcellus.

Marcellus. Shall I strike at it with my partisan ? 140

Horatio. Do, if it will not stand.

Bernardo.

'Tis here !

Horatio.

'Tis here !

Marcellus. 'Tis gone !

[*Exit GHOST.*

We do it wrong, being so majesticall,

To offer it the show of violence ;

For it is, as the air, invulnerable,

145

And our vain blows malicious mockery.

Bernardo. It was about to speak, when the cock crew.

Horatio. And then it started like a guilty thing

Upon a fearful summons. I have heard,

The cock, that is the trumpet to the morn,

150

Doth with his lofty and shrill-sounding throat

Awake the god of day ; and at his warning,

Whether in sea or fire, in earth or air,

The extravagant and erring spirit hies

left undone in life. — 134. **happily**, haply, perhaps [Clark & Wright, Nares, etc.]? luckily, fortunately [Hudson, Tschischwitz, etc.]? Modifies *may avoid*? or foreknowing? Hudson thinks *happily foreknowing* = fortunate foreknowledge. For a passage parallel in structure, see *As You Like It*, II. iv. 30 to 38. — 138. **walk**. Extortioners not permitted to repose quietly after death? — **they say**. Does Horatio imply that he does not believe it? What does the use of the word *illusion* imply in line 127? — 140. **partisan**, a pike ; or a kind of halberd, or steel-pointed pole with a sort of axe on it. The halberd of Miles Standish is shown at Pilgrim Hall, Plymouth, Mass. — Low Lat. *partizare*, to divide? or O. H. Ger. *parta* ; later, *barte*, battle-axe, the *-berd* of English *hal-berd*. *Skeat.* — 141. **Do**. Horatio does not reverence this spirit? See line 148; II. ii. 585, 586; III. ii. 77. Very significant is "guilty thing"? Milton's *Comus*, 432. — 149. **summons** (Fr. *semonce*, from O. Fr. *somonse*, from Lat. *sub*, under, and *monere*, to warn : *summonēre*, to remind privately. The *s* at the end of *summons* is not plural, nor is it from Lat. *summoneas*. *Skeat.* — 150. **trumpet** = trumpeter? as in *Henry V.*, IV. ii. 61. — 151. **lofty** = elevated? or lofty-sounding? — 153. **sea or fire, in earth or air**, the four elements of the old philosophers, each inhabited by its peculiar order of spirits? So Milton (*Il Penseroso*, 93, 94) speaks of "those demons that are found In fire, air, flood, or under ground." See Pope's *Rape of the Lock*. — 154. **extravagant** (Lat. *extra*, beyond; *vagans*, wandering), wandering beyond its proper limits? — **erring** (Lat. *errāre*, to rove, stray), roving? Note Shakespeare's use of Latin words in their strict etymological sense. Do they add dignity? Verify it. — **hies**. See Milton's *Hymn on the Nativity*,

To his confine : and of the truth herein 155
This present object made probation.

Marcellus. It faded on the crowing of the cock.
Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long ; 160
And then, they say, no spirit can walk abroad,
The nights are wholesome, then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time.

Horatio. So have I heard and do in part believe it. 165
But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
Break we our watch up ; and, by my advice,
Let us impart what we have seen to-night
Unto young Hamlet ; for, upon my life, 170
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?

Marcellus. Let's do't, I pray ; and I this morning know
Where we shall find him most conveniently. [*Exeunt.* 175

stanza 26. — 155. **confine**, bound, limit? or place of confinement? Shakespeare accents first or second syllable. Which here? Sonnet 84; also *Tempest*, IV. i. 121. — 156. **probation** = proof (as in *Macbeth*, III. i. 79, etc.)? Lat. *probus*, good; *probare*, to judge of the goodness, to test, prove. — Four syllables? The ending *-ion* is very often dissyllable in Shakespeare? — 158. **'gainst**. Often used metaphorically, of time in the writers of Shakespeare's day. See III. iv. 50. — 161. **spirit**. This word often seems a monosyllable in Shakespeare. Is it necessary so to suppose it? — **can walk**. The folios read *can walke*; the first quarto, *dare walke*; the other quartos, *dare sturre*. Preference? — 162. **strike** = exercise a malignant influence? *Moonstruck* is still used. — *Titus Andronicus*, II. iv. 14. Horace fears that Mæcenæ may be "struck" by the constellation Scorpio? — 163. **takes** = infests, bewitches, blasts, smites? Often so in Shakespeare. — 164. **gracious**, touched with divine grace, blessed. See V. ii. 85. — Gr. *χάρις*, *charis*, favor, grace; Lat. *gratia*, grace. — 165. **in part**. Well said by Horatio? See note on 141. Moberly pronounces it "a happy expression of the half-sceptical, half-complying spirit of Shakespeare's time." But was Shakespeare thinking of that? — 166, 167. "It must have been," says Hunter, "in emulation . . . that Milton wrote, 'Now Morn, her rosy steps in the eastern clime Advancing, sowed the earth with orient pearl.' . . . 'Russet,' *rosy*; 'eastern hill,' *eastern clime*; 'the dew,' *orient pearl*." — What time of the year was this scene? See I. i. 8; I. ii. 138; I. v. 59; IV. vii. 165–168, etc. — 173. **loves**. Abstract noun in the plural? It is often so in Shakespeare, when it relates to several persons. See I. ii. 15, 251, 254; *Macbeth*, III. i. 121. — 175. **conveniently**. So the folios. The quartos all have *convenient*, which was allowable enough, as adjective forms are very often used as adverbs in Shakespeare's time? Which makes the better metre for the line? — Value of this scene in the plot?

SCENE II. *A Room of State in the Castle.*

Enter the KING, QUEEN, HAMLET, POLONIUS, LAERTES, VOLTIMAND, CORNELIUS, Lords, and Attendants.

King. Though yet of Hamlet our dear brother's death
 The memory be green, and that it us befitted
 To bear our hearts in grief, and our whole kingdom
 To be contracted in one brow of woe,
 Yet so far hath discretion fought with nature 5
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves.
 Therefore our sometime sister, now our queen,
 The imperial jointress of this warlike state,
 Have we, as 't were with a defeated joy, — 10
 With one auspicious and one dropping eye,
 With mirth in funeral and with dirge in marriage,
 In equal scale weighing delight and dole, —
 Taken to wife; nor have we herein barr'd
 Your better wisdoms, which have freely gone 15
 With this affair along. For all, our thanks.
 Now follows, that you know, young Fortinbras,
 Holding a weak supposal of our worth,
 Or thinking by our late dear brother's death

SCENE II. Coleridge calls attention to "the set and pedantically antithetic form of the sentences" in the first part of the king's speech, — "the strain of undignified rhetoric," — and yet "a certain appropriate majesty" in what follows. Is his estimate sound? — 2. **that.** *Though that, while that, lest that, when that,* etc., were frequent in the old writers; but often the simpler form *that* alone was used, when, as here, the preceding word might readily be supplied. Scan this line. — 4. **brow of woe.** In *Love's Labor's Lost*, V. ii. 734, we have "mourning brow." So "mind of love," in *Merchant of Venice* = loving mind. IV. vi. 18, 19. — 8. **sometime**, as in I. i. 49? — 9. **jointress** = joint possessor? A jointure was an estate settled on a wife to be in lieu of dower? Latin *jungere*, to join; *junctura*, joining; English *jointress*, shortened from *jointuress*. — 10. **defeated** = disfeatured, disfigured, marred? See II. ii. 556. So in *Othello*, I. iii. 337. — 11. **auspicious**, betokening happiness? — **dropping** = tear-dropping? or downcast? White substitutes *drooping* for dropping. Wisely? See *Winter's Tale*, V. ii. 70, 71. — 13. **delight and dole**, etc. Do these antitheses border on the ludicrous? What is their rhetorical effect? — 14. **to** = as? Often so in the Bible? *Mark* xii. 23. *Tempest*, II. i. 75; *Macbeth*, IV. iii. 10. — **barr'd**, excluded? thwarted? *Henry V.*, I. ii. 12, 92; *Cymbeline*, I. i. 82, "The pangs of barr'd affection." — 15. **wisdoms**. See note on *loves*, I. i. 173. — 17. **that** = what? The relative is often omitted. This may arise from the frequent identity of *that* with the antecedent. Thus, "that, that you know." *Abbott*, 244. — 18. **Supposal** = estimate, opinion, notion? Not used elsewhere

Our state to be disjoint and out of frame, 20
 Colleagu'd with the dream of his advantage,
 He hath not fail'd to pester us with message,
 Importing the surrender of those lands
 Lost by his father, with all bonds of law,
 To our most valiant brother. So much for him. 25
 Now for ourself, and for this time of meeting.
 Thus much the business is: we have here writ
 To Norway, uncle of young Fortinbras, —
 Who, impotent and bed-rid, scarcely hears
 Of this his nephew's purpose, — to suppress 30
 His further gait herein; in that the levies,
 The lists, and full proportions, are all made
 Out of his subject; and we here dispatch
 You, good Cornelius, and you, Voltimand,
 For bearers of this greeting to old Norway, 35
 Giving to you no further personal power
 To business with the king more than the scope
 Of these dilated articles allow.
 Farewell, and let your haste commend your duty. 39
 Cornelius. }
 Voltimand. } In that and all things will we show our duty.

in Shakespeare. — 20. **disjoint**. For euphony, or because they already resembled past participles, many verbs ending in the sound of *t* or *d* omit the suffix *-ed*. So *deject*, in *Hamlet*, III. i. 155; *hoist*, III. iv. 205, etc. *Abbott*, 342. — 21. **Colleagu'd** = allied? co-leagu'd? *He?* or his *supposal?* or what? No ally but a dream? — 22. **He**. Is the word he needed here? See *John* i. 18. — **pester** = annoy? — Milton's *Comus*, 7. — Originally to *encumber*, *clog*; from *pastorium*, a clog for horses at *pasture* (fr. *pascere*, to feed). Nothing to do with *pest*, but allied to *pastern*. *Skeat*. — 23. **Importing** = *purporting* [Meiklejohn]? *importuning* [Abbott]? IV. vii. 80; V. ii. 21. — 24. **with** = in accordance with? — 29. **bed-rid**. Ingeniously derived by Earle (*Philology*) from A. S. *bedrian*, to bewitch. — Skeat prefers to make it from A. S. *bed*, a bed, and *rida*, a knight. "Thus the sense is, a bed-rider, — a sarcastic term for a disabled man." — 31. **gait** = procedure, progress, course? Skeat says it is from *get*, not *go*; which may remind old soldiers of the expression often heard during our civil war, "Get up and get!" (i. e., go!) — **in that** = in consideration that, inasmuch as? — 32. **proportions** = contingents, quotas of men and means? So in *Henry V.*, I. ii. 137, 304. — 33. **subject**. Collective noun? See I. i. 72. — 35. **For** = as? Theobald shrewdly conjectured *our*. — 38. **dilated** = detailed? explained at full? — The quartos have *delated*, which Moberly prefers = *delivered*. Better? — **allow**. *May* or *shall* allow? Or is this, as is often the case in Shakespeare, a "confusion of proximity;" the verb being, as it were, attracted to the number of the noun which is nearer than the grammatical subject? III. iii. 14; *Abbott*, 332, 412. — 39. **commend** = show to your credit that you have

King. We doubt it nothing ; heartily farewell. —

[*Exeunt* VOLTIMAND and CORNELIUS.]

And now, Laertes, what's the news with you?

You told us of some suit ; what is 't, Laertes?

You cannot speak of reason to the Dane,

And lose your voice ; what wouldst thou beg, Laertes, 45

That shall not be my offer, not thy asking?

The head is not more native to the heart,

The hand more instrumental to the mouth,

Than is the throne of Denmark to thy father.

What wouldst thou have, Laertes?

Laertes.

Dread my lord, 50

Your leave and favor to return to France ;

From whence though willingly I came to Denmark,

To show my duty in your coronation,

Yet now, I must confess, that duty done,

My thoughts and wishes bend again toward France 55

And bow them to your gracious leave and pardon.

King. Have you your father's leave? — What says Polonius?

Polonius. He hath, my lord, wrung from me my slow leave

By laborsome petition, and at last

Upon his will I seal'd my hard consent ; 60

I do beseech you, give him leave to go.

King. Take thy fair hour, Laertes ; time be thine,

And thy best graces spend it at thy will ! —

done?—41. **nothing.** Often an adverb in Shakespeare?—*Twelfth Night*, II. iii. 93; *Coriolanus*, I. iii. 97.—Like Latin *nihil*, and Greek *μηδέν*, not at all.—43. **suit.** Meaning?—44. **the Dane.** What Dane? I. i. 15; V. i. 248.—45. **voice.** Sense? So *prayers*, line 118?—**thou.** The change from *you* to *thou* is a change in the direction of loving familiarity? *Abbott*, 235.—47. **native to.** Connected by nature with.—48. **instrumental**, etc., II. ii. 42. Had Polonius secured the election of Claudius to the throne? Was he bright enough in his dotage for that? How was the succession determined?—50. **Dread my lord.** This order of words is very common in Shakespeare, *my lord* being almost a compound noun, like the French *milord*, *monsieur*, and Dutch *mynheer*. So “dear my brother,” “sweet my sister,” etc.—The quartos have *My dread lord*, which many follow. Better?—53. **coronation.** Staunton says, that in the early sketch Laertes’ motive was alleged to be a desire to attend the late king’s funeral. Why should Shakespeare assign a different desire?—56. **pardon**=indulgence? forgiveness? permission? Latin *per*, thoroughly; *donāre*, to give; *donum*, gift; French *pardonner*.—58 to 60, omitted in the folios. Needed?—60. **hard**, reluctant?—62. **take thy fair hour**=take an auspicious hour? “*Carpe diem.*” *Clark & Wright*.—63. **graces**, etc.=accomplishments use the time

But now, my cousin Hamlet, and my son, —

Hamlet. [*Aside*] A little more than kin, and less than kind. 65

King. How is it that the clouds still hang on you?

Hamlet. Not so, my lord; I am too much i' the sun.

Queen. Good Hamlet, cast thy nighted color off,
And let thine eye look like a friend on Denmark.

Do not forever with thy veiled lids 70

Seek for thy noble father in the dust.

Thou know'st 't is common; all that live must die,
Passing through nature to eternity.

Hamlet. Ay, madam, it is common.

Queen.

If it be,

Why seems it so particular with thee? 75

Hamlet. Seems, madam! nay, it is; I know not 'seems.'

'T is not alone my inky cloak, good mother,

Nor customary suits of solemn black,

Nor windy suspiration of forc'd breath,

No, nor the fruitful river in the eye, 80

Nor the dejected havior of the visage,

as thou pleasest. Graces personified here? — 64. **Cousin.** See *cozened*, III. iv. 77. Uncle, aunt, nephew, niece, brother-in-law, and grandchild were included, as well as cousins proper. — Latin *con*, together, with; *sobrinus*, for *sos-brinus*, own cousin by the mother's side; from *soror*, for *sos-or*, sister. 65. **more than kin**, uncle and father? nephew and stepson? or —? — **less than kind**. Because he is no friend? or does *kind* mean natural? *less than kind* = unnatural? or, as Johnson supposed, does *kind* (as German word) mean *child*? 'In marrying my mother you have made yourself something more than my kinsman, and at the same time have shown yourself unworthy of our race, our kind.' *White*. — The original sense is "born;" A. S. *cynde*, natural, native, inborn. *Skeat*. See *Furness*. — 67. **in the sun**. Antithesis to the king's *clouds*? Punning play on the word *sun*? or does *in the sun* mean "out of house and home"? or in the sunshine and gayety of the court? or basking in idleness? or something else? An old proverb runs, "Out of God's blessing into the warm sun!" — 68. **nighted**. The folios have *nightly*. Equally good word? — *Abbott*, 294. — Scarlet was the color then worn by kings, queens, and royal princes in Denmark. — 69. **Denmark** = the state? or the king? I. i. 61. — 70. **veiled**, lowered, downcast? See *vailing* = letting fall, in *Merchant of Venice*, I. i. 28. French *aval*, downward; Latin *ad*, to, toward, *vallem*, the valley; opposite of *ad montem*, toward the hill. Meaning traceable in *avalanche*? — 72. **live**. The quartos and first folio read *lives*. Better? — 73. **nature** = human life? or —? — 74. **it is common**. What is? frailty like his mother's? or death? or —? Coleridge comments on Hamlet's delicacy to his mother, his reticence in lines 65 and 74, followed by an overflow of beautiful and suggestive characteristic thoughts, and his respectful answer to his mother contrasting with his silence to the long speech of the king. Verify or disprove. — 77. **inky**, spoken of *brows* in *As You Like It*, III. v. 46. — 79. **suspiration** (Latin *suspiratus*, sighing). Nowhere else in Shake-

Together with all forms, moods, shows of grief,
That can denote me truly; these indeed seem,
For they are actions that a man might play:
(But I have that within which passeth show;)
(These but the trappings and the suits of woe.)

85

King. 'T is sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father:
But, you must know, your father lost a father;
That father lost, lost his; and the survivor bound
In filial obligation for some term
To do obsequious sorrow: but to persevere
In obstinate condolment is a course
Of impious stubbornness; 't is unmanly grief;
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
(An understanding simple and unschool'd):
For what we know must be and is as common
As any the most vulgar thing to sense,

90

95

speare. — 80. **fruitful.** Meaning? — 81. **havior** occurs seven times in Shakespeare? Many prefixes are dropped by him. *Abbott*, 460. — 82. **modes** in the folios and one quarto; *moodes* in the other quartos. Which is better? — 83. **denote** = characterize? describe? indicate? mark? or — ? Scan. — 85. **passeth.** Better than *passes*? — 86. **woe.** What of rhymes in the earlier plays of Shakespeare? in the middle? the later? — 87. Scan thus:

— — — | — — — | — — — | — — — | — — — | — — — | — — —

— 89, etc. Lowell says, "In the *Electra* of Sophocles, which is almost identical in its leading motive with *Hamlet*, the Chorus consoles *Electra* for the supposed death of *Orestes*, in the same commonplace way which *Hamlet's* uncle tries with him.

Θνητοῦ πέφυκας πατρός Ἡλέκτρα, φρόνει·
Θνητὸς δ' Ὀρέστης· ὥστε μὴ λῖαν στένε,
Πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.

"Your father lost a father;
That father lost, lost his. . . .
. . . But to persevere
In obstinate condolment is a course
Of impious stubbornness. . . .
. . . 'Tis common: all that live must die."

— LOWELL'S *Among My Books*, I. p. 191.

— See Tennyson's *In Memoriam*, vi. — 90. **bound.** Supply what word before *bound*? *It is, there is, is, was, etc.*, are often omitted in Shakespeare. — 92. **obsequious** = pertaining to *obsequies*, funereal? So *obsequiously*, *Richard III.*, I. ii. 3. Latin *obsequiæ*, "followings," funeral rites; *ob*, near; *sequi*, to follow. — **persever.** Accent and spelling in Shakespeare? 492. — 93. **condolment**, grief. The Latinized, artificial, and rather pompous diction of the king throughout the play, indicates self-consciousness and guilt? — 95. **incorrect**, contumacious? unsubmitive? unsubdued? or incorrigible? — 97. **simple** = foolish? silly? or stupid? which? Latin *sim-*, as in *sem-el*, one, once; and *plex*, fold, from *plicare*, to fold; opposed to *du-plex*, twofold. By what depravity came the

Why should we in our peevish opposition 100
 Take it to heart? Fie! 't is a fault to heaven,
 A fault against the dead, a fault to nature,
 To reason most absurd; whose common theme
 Is death of fathers, and who still hath cried,
 From the first corse till he that died to-day, 105
 'This must be so.' We pray you, throw to earth
 This unprevailing woe, and think of us
 As of a father; for let the world take note,
 You are the most immediate to our throne,
 And with no less nobility of love 110
 Than that which dearest father bears his son
 Do I impart toward you. For your intent
 In going back to school in Wittenberg,
 It is most retrograde to our desire;
 And we beseech you, bend you to remain 115
 Here, in the cheer and comfort of our eye,
 Our chiefest courtier, cousin, and our son.

Queen. Let not thy mother lose her prayers, Hamlet:
 I pray thee, stay with us; go not to Wittenberg.

Hamlet. I shall in all my best obey you, madam. 120

King. Why, 't is a loving and a fair reply;
 Be as ourself in Denmark. — Madam, come;
 This gentle and unforc'd accord of Hamlet
 Sits smiling to my heart: in grace whereof,

meaning *foolish* from simple, guileless [Trench]? — 99. **any the most.** So *one the wisest*, *Henry VIII.*, II. iv. 48; *any the rarest*, *Cymbeline*, I. iv. 56. *Abbott*, 419 *a.* — **to sense** = addressed to sense, offering itself to observation [Caldecott]? follows *vulgar*? *vulgar to sense* = commonly perceived? — 104. **who.** Shakespeare uses *who* in personifying irrational antecedents? *Abbott*, 264. — **still.** I. i. 122. — 105. **till he.** *Till* a preposition? *he* correct? *Till* is often used for *to* in old writers. — 107. **unprevailing** = unavailing [Malone]? *Prevail* is used for *avail* in *Romeo and Juliet*, III. iii. 60. — 109. **immediate** = near in blood? If the crown was elective, what weight would consanguinity have? what the voice of the king? — 110. **nobility** = greatness? generosity? eminence and distinction? dignity? — 112. **impart** — what? love? nobility of love? myself? Is here a "confusion of construction"? *Abbott*, 415. — **For** = *As for*? — *Abbott*, 149. — 113. **Wittenberg** University was founded in 1502. Anachronism here? — **school** = university in *As You Like It*, I. i. 6? About what date may we suppose these scenes to have occurred? At what age might Hamlet go to school? Why to Wittenberg, rather than to Paris like Laertes? — 114. **retrograde.** Astrological term? Contrary? Affected speech? — 115. **bend you** = incline? be inclined? Note that the king uses the less colloquial, less affectionate *you*. — 118. **lose.** See line 45. — 119. Scan. *Abbott* (*Shakes. Gram.* § 469) insists that polysyllabic names often receive but one accent at the end of the line. — 120.

No jocund health that Denmark drinks to-day, 125
 But the great cannon to the clouds shall tell,
 And the king's rouse the heavens shall bruit again,
 Respeaking earthly thunder. — Come away.

[*Exeunt all but HAMLET.*]

Hamlet. O that this too, too solid flesh would melt,
 Thaw, and resolve itself into a dew! 130
 Or that the Everlasting had not fix'd
 His canon 'gainst self-slaughter! O God! O God!
 How weary, stale, flat, and unprofitable
 Seem to me all the uses of this world!
 Fie on 't! O fie! 't is an unweeded garden 135
 That grows to seed; things rank and gross in nature
 Possess it merely. That it should come to this!
 But two months dead! nay, not so much, not two:
 So excellent a king; that was, to this,
 Hyperion to a satyr; so loving to my mother 140
 That he might not beteem the winds of heaven

shall . . . obey. Does he? — 124. **sits** to my heart? or **smiling** to my heart? — **grace** = honor? In *grace* whereof, to grace or honor which? — 125. **Denmark.** King? or nation? "The king's intemperance," says Johnson, "is very strongly impressed; every thing that happens to him gives him occasion to drink." — 127. **rouse** (Danish *rós*, noise; Swedish *rus*, drunkenness; Dutch *roes*, tipsiness), bumper? drinking bout? carousal? deep draught? — "Its signification," says White, "is preserved in 'rouser' and 'rousing.'" But? — **bruit**, report loudly or noisily. Akin to *broil* (tumult)? — 129. **too, too.** Emphatic repetition not uncommon in Shakespeare. See *Merchant of Venice*, II. vi. 42. Compound word? Similar reduplications were not uncommon: one occurs in Shakespeare's 110th sonnet. "The base affinities of our nature are ever present to Hamlet's mind. Here he thinks of the body as hiding from us the freshness, life, and nobleness of God's creation." *Moberly*. — 130. **resolve** = dissolve? So sometimes Latin *resolvère*, *dissolvère*. Three synonymes here used for emphasis? — 132. **canon** = ecclesiastical law? divine decree? In all the folios, and most of the quartos, it is spelled *cannon*, and Mr. Hunter fears "that the noise of 'cannon' in the king's speech was still ringing in the poet's ears!" — Where is to be found this divine law? sixth commandment? natural religion? *Cymbeline*, III. iv. 75-77. — 134. **uses** = usages, customs? — 136. **rank.** A. S. *ranc*, strong; proud, forward. The sense 'rancid,' or 'strong-scented,' is due to confusion with Latin *rancidus*, rancid. — 137. **merely** = completely? absolutely? Latin *mere*, without mixture, wholly. — 140. **Hyperion** (*ὑπερῖων*, *hyper ion*, he that goes on high? father of Helios, the sun, but often identified with Apollo?) the sun-god, god of poetry, music, archery, etc., embodiment of manly beauty. See III. iv. 55, 56. — **to** = compared to. So I. v. 52; III. i. 52. — **Satyr** (pronounce *sä'-tūr*?) a lascivious sylvan deity, in form part man and part goat. He usually had bristly hair, round and somewhat upturned nose, ears pointed at top, two small horns on the top of his forehead, and a tail like that of a horse or goat. — 141. **might** = could? — **beteem**, permit. In *Midsum-*

Visit her face too roughly. Heaven and earth!
 Must I remember? why, she would hang on him,
 As if increase of appetite had grown
 By what it fed on; and yet, within a month — 145
 Let me not think on't — Frailty, thy name is woman!
 A little month, or ere those shoes were old
 With which she follow'd my poor father's body,
 Like Niobe, all tears, — why she, even she —
 O God! a beast, that wants discourse of reason, 150
 Would have mourn'd longer — married with my uncle,
 My father's brother, but no more like my father
 Than I to Hercules. Within a month?
 Ere yet the salt of most unrighteous tears
 Had left the flushing in her galled eyes, 155
 She married. O most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not, nor it cannot come to good; —
 But break my heart, for I must hold my tongue.

mer Night's Dream, the word appears to have the sense of *pour out*. According to *Skeat*, *teem* once meant to think fit; akin to A. S. suffix *-tēme*, *-tyme*, with the notion of fitting, suitable; related to *tame*, domesticated, rendered suitable; German *ziemen*, to befit; root *dam*, to tame, subdue. — 142. **Visit**. After what words is *to* omitted before present infinitives? *Abbott*, 349. — 146. **Frailty**, etc. One of Shakespeare's famous proverbs; like Virgil's *Varium et mutabile semper fœmina!* — 147. **or ere**. "It is probable that *or ere* arose as a reduplicated expression, in which *ere* repeats and explains *or*; later this was confused with *e'er*; whence *or ever*." *Skeat*. This *or*, then, is a doublet of *ere*? See I. ii. 183; *Tempest*, I. ii. 11.; *Abbott*, 131. — 149. **Niobe**. Daughter of Tantalus, and wife of Amphion king of Thebes, sister of Pelops, proud of her seven sons and seven daughters, she gave offence to Latona, mother of Apollo and Diana. These two with arrows slew her children. Zeus transformed her into a rock in Lydia. This rock during the summer always sheds tears! Is the allusion felicitous, or the reverse? — 150. **discourse** (Latin *dis*, apart, in different directions; *cursus*, running; *discursus*, a running of lines of thought in different directions?) **of reason** = the inferring power of reason [Moberly]? "Reason is but choosing," says Milton. **discourse of reason** = the power of looking this way and that, and at length choosing [Meiklejohn]? See IV. iv. 36. — 153. **I to Hercules**. Was Hamlet large? slender? See V. ii. 275. "The sign of the Globe (Shakespeare's) Theatre was Hercules carrying the round earth." See II. ii. 353. — 155. **left** = left off, ceased from? Often used so in Shakespeare. See III. iv. 34. — **flushing**. *Flush* = (1) to blush, redden; (2) to fill with water. *Left the flushing* = (3) "ceased to produce redness"? or, "had had time to produce redness"? or —? — **galled**, sore (with weeping)? So in *Richard III.*, IV. iv. 53. — 157. **dexterity** = adroitness? nimbleness? celerity? Would "celerity" involve pleonasm? — 158. **nor it cannot**. Double negatives in English, before the time of Milton, had what effect on the negation? *Abbott*, 406. — 159. **break**. Subjunctive used opta-

Enter HORATIO, MARCELLUS, and BERNARDO.

Horatio. Hail to your lordship!

Hamlet. I am glad to see you well: 160

Horatio. — or I do forget myself.

Horatio. The same, my lord, and your poor servant
ever.

Hamlet. Sir, my good friend; I 'll change that name with
you:

And what make you from Wittenberg, Horatio? —
Marcellus?

Marcellus. My good lord — 165

Hamlet. I am very glad to see you. — [*To Bernardo.*]

Good even, sir. —

But what, in faith, make you from Wittenberg?

Horatio. A truant disposition, good my lord.

Hamlet. I would not have your enemy say so, 170

Nor shall you do mine ear that violence,

To make it truster of your own report

Against yourself; I know you are no truant.

But what is your affair in Elsinore?

We 'll teach you to drink deep ere you depart. 175

Horatio. My lord, I came to see your father's funeral.

Hamlet. I pray thee, do not mock me, fellow-student;

I think it was to see my mother's wedding.

Horatio. Indeed, my lord, it follow'd hard upon.

Hamlet. Thrift, thrift, Horatio! the funeral bak'd-meats
Did coldly furnish forth the marriage tables. 181

tively? or third person imperative? or second person imperative? Is *heart* a vocative? or subject nominative? — **must hold.** Does he? till his heart breaks? — 163. **I'll change that name** = I'll be your servant; you shall be my friend [Johnson]? I'll exchange the name of *friend* with you; we'll not talk of *servants*? — 164. **what make you?** German, *Was machen Sie?* (What are you doing? how do you do?) "I suspect we should read *makes* with an ellipsis of *be.*" *Keightley.* — II. ii. 266. *As You Like It*, I. i. 26. — 167. **even.** See I. i. 174. It may have been past noon? In Shakespeare's time, as in some portions of the South to-day, "Good-evening" is a common salutation after midday. — 170. **have.** The quartos have *hear.* Better? — 171. **that** = such? So in I. v. 48. *Abbott*, 277. — 177. **pray thee.** Better than *prithee*, because more deliberate and more earnest [Corson]? — 179. **upon.** Adverb? preposition? — 180. **Thrift** = economy? frugality? — "What a blast of sarcasm whistles through the consonants of this word!" *Coleridge.* Really so? — **baked-meats.** *Gen.* xl. 17. "Old custom to furnish a cold entertainment for the mourners." *Rolfe.* "Customary, as it still is in Scotland, to have a great feast at a funeral." *Meiklejohn.* — See Scott's *Ivanhoe* (funeral of Athelstane), also his *Bride of Lammer-*

(Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio.)

My father! — methinks I see my father.

Horatio. O where, my lord?

Hamlet.

(In my mind's eye) *Horatio.* 185

Horatio. I saw him once; he was a goodly king.

Hamlet. He was a man, take him for all in all,

I shall not look upon his like again.

Horatio. My lord, I think I saw him yesternight.

Hamlet. Saw? who? 190

Horatio. My lord, the king your father.

Hamlet.

The king my father!

Horatio. Season your admiration for a while

With an attent ear, till I may deliver,

Upon the witness of these gentlemen,

This marvel to you.

Hamlet. For God's love, let me hear. 195

Horatio. Two nights together had these gentlemen

Marcellus and Bernardo, on their watch,

In the dead vast and middle of the night,

Been thus encounter'd. A figure like your father,

Armed at point exactly, cap-a-pe, 200

moor. See *Furness*. — 182. **met.** In III. iii. 73, etc., we see how unwilling he would be to meet his foe in heaven. — **dearest.** A.S., *deære*, *dýre*, dear, beloved. "*Dearest* was applied to any person or thing that excited the liveliest interest, whether love or hate." *Hudson*. Is it = most heart-touching? A.S. *derian*, to hurt; Gael. *dur*, hard, whence Stormonth derives this word. — 183. **or ever.** See line 147. The folios have *Ere I had ever*, which many of the best editors adopt. Which is preferable? — 185. **mind's eye.** So in *Rape of Lucrece*, 1426; *Chaucer's Man of Lawes Tale*, line 497, has "with eyen of his mynde." See *Much Ado About Nothing*, IV. i. 227. A similar expression is found in Greek. — 186. **goodly** = good-looking? Milton says, "Adam, the goodliest man." — 187. **a man** = a true man? pronounced with falling slide and emphasis on *man*? Or does it mean, "He was a man" such that "I shall not look," etc.? — 188. **I shall.** It has been suggested that *I* should be *Eye*! Would the meaning be bettered by this change? — 190. **who?** *Who* is often used for *whom* in Shakespeare. *Abbott*, 274. — 192. **Season** = temper, qualify, control? I. iii. 81; II. i. 28; III. ii. 192. So *Merchant of Venice*, IV. i. 188. — **admiration** = Latin *admiratio*, wonder, amazement? — 193. **attent.** Twice found in Shakespeare. — **deliver.** See line 209; V. ii. 374. Latin *deliberare*, to set free; *de*, from; *liber*, free. As if the thought were locked up or imprisoned until set free in speech? *Tempest*, V. i. 313. — 194. **witness.** Is this still used for *testimony*? — 195. **God's.** The folios have *Heavens*: in obedience to the statute 3 James I., forbidding the utterance of the sacred name on the stage? — 198. **vast** and *waste* are two forms of the same word? *Tempest*, I. ii. 327. Latin *vastus*, empty, void, waste, desolate. — **dead.** Used with darkness, night, and midnight. — 200. **at point** (Lat. *punctum*, point; Italian,

Appears before them, and with solemn march
 Goes slow and stately by them : thrice he walk'd
 By their oppress'd and fear-surprised eyes,
 Within his truncheon's length ; whilst they, distill'd
 Almost to jelly with the act of fear, 205
 Stand dumb, and speak not to him. This to me
 In dreadful secrecy impart they did ;
 And I with them the third night kept the watch :
 Where, as they had deliver'd, both in time,
 Form of the thing, each word made true and good, 210
 The apparition comes. I knew your father ;
 These hands are not more like.

Hamlet. But where was this ?

Marcellus. My lord, upon the platform where we watch'd.

Hamlet. Did you not speak to it ?

Horatio. My lord, I did ;

But answer made it none : yet once methought 215
 It lifted up it head, and did address
 Itself to motion, like as it would speak ;
 But even then the morning cock crew loud,
 And at the sound it shrunk in haste away,
 And vanish'd from our sight.

in punto, in readiness ; *appunto*, exactly), completely. The folios read *at all points*. — **cap-a-pe** = French, *cap-à-pied*, head to foot. — 201. Force of the present tense ? — 202. **thrice** in the folios is joined with the preceding ; thus : “ By them thrice he,” etc. Which is preferable ? — 204. **truncheon** = cudgel, short staff ? marshal's baton ; *partisan*, as in I. i. 140 ? Latin, *truncus*, trunk, stock, stem ; French, *tronçon* ; Old French, *tronchon*, diminutive of *tronc*. — **distill'd**. Many have been the conjectures and emendations proposed in regard to this word. Hudson says, “ To *distil* is to fall in drops to melt ; so that *distill'd* is a very natural and fit expression for the cold sweat caused by intense fear.” The folio has *bestil'd*, which Corson prefers, meaning *made still*. Judge. — 205. **jelly**. Because it trembles and quivers ? — **act** = action, operation ? — **with** = by ? — 207. **dreadful** = filled with dread ? or causing dread ? — **impart they did**. Better order than *they did impart* ? Effect of the inversion ? — 212. **like what** ? — 216. **it**. “ *Its* is found,” says Abbott (§ 228), “ in *Measure for Measure*, I. ii. 4, where it is emphatic ; in *Winter's Tale*, I. ii. 151, 152, 266 ; *Henry VIII.*, I. i. 18 ; *Lear*, IV. ii. 32, and elsewhere.” See *his* in I. i. 37. *Its* is not found in King James's Version of the Bible (1611) ; but modern editions have substituted *its* for *it* in Lev. xxv. 5. The A.S. personal pronoun of third person had nominative masculine *he*, feminine *heō* (whence *she*), neuter *hit* ; genitive (possessive) masculine *his*, feminine *hire* (whence *her*), neuter *his*. The Elizabethan authors generally avoid *its*. — 217. **like as**. “ *As* appears to be (though it is not) used for *as if*.” Abbott, 107. The *if* is implied in the subjunctive ? — 219. **shrunk**. What was the superstition about ghosts

Hamlet. 'T is very strange. 220

Horatio. As I do live, my honour'd lord, 't is true ;
And we did think it writ down in our duty
To let you know of it.

Hamlet. Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?

Marcellus. }
Bernardo. } We do, my lord. 225

Hamlet. Arm'd, say you?

Marcellus. }
Bernardo. } Arm'd, my lord.

Hamlet. From top to toe?

Marcellus. }
Bernardo. } My lord, from head to foot.

Hamlet. Then saw you not his face?

Horatio. O, yes, my lord ; he wore his beaver up. 230

Hamlet. What, look'd he frowningly?

Horatio. A countenance more in sorrow than in anger.

Hamlet. Pale ; or red?

Horatio. Nay, very pale.

Hamlet. And fix'd his eyes upon you?

Horatio. Most constantly.

Hamlet. I would I had been there. 235

Horatio. It would have much amaz'd you.

Hamlet. Very like, very like. Stay'd it long?

Horatio. While one with moderate haste might tell a
hundred.

Marcellus. }
Bernardo. } Longer, longer.

Horatio. Not when I saw 't.

Hamlet. His beard was grizzled? no? 240

Horatio. It was, as I have seen it in his life,
A sable silver'd.

and evil spirits fleeing at dawn ? I. i. 161. — 222. **writ.** In Byron's *Childe Harold* we have, "What is writ, is writ." See I. ii. 27; *Mätzner*, I. 368 ; *Abbott*, 343. — 226. **Arm'd.** Ghost? or observers? — 230. **beaver** = lower front part of a helmet. French, *bavière*, primarily a child's *bib*. . . . "The lower part of the helmet was named from a fancied resemblance to a child's *bib*. The derivation from Italian *bevere*, to drink [Latin *bibere*], is quite unfounded." *Skeat*. See *Stormonth*, and Webster's *Unabridged*. — 233. **Pale.** "The word should be uttered with a falling inflection, and then 'or red' added, after a pause, with a certain anxious impatience." *Corson*. Correct? — 237. **like.** II. ii. 341. Provincial use? — 237. **tell.** So we say, "all *told*," meaning all *counted*; "tell one's beads;" a "teller in a bank." — 240. **grizzled** = gray, mixed white and black? or foul and

Hamlet. I 'll watch to-night ;
Perchance 't will walk again.

Horatio. I warrant it will.

Hamlet. If it assume my noble father's person,
I'll speak to it, though hell itself should gape 245
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable in your silence still ;
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue : 250
I will requite your loves. So, fare you well ;
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty to your honor.

Hamlet. Your loves, as mine to you ; farewell. —

[*Exeunt all but HAMLET.*]

My father's spirit in arms ! all is not well ; 255
I doubt some foul play : would the night were come !
Till then sit still, my soul ; foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.

SCENE III. *A Room in Polonius's House.*

Enter LAERTES and OPHELIA.

Laertes. My necessities are embark'd ; farewell :
And, sister, as the winds give benefit

disordered [Moberly] ? — **no** ? Corson, — who would follow the first folio, and read, *His beard was grisly* ? *No*, — says, “ ‘No’ should be read with a strong downward inflection,” as though Hamlet in this searching examination had caught them on this point. It is plausibly argued that this “No” should be spoken by Horatio, not Hamlet. Which is better ? — 242. **I'll watch.** “I'll is strongly emphatic.” Corson. — 243. **warrant.** Monosyllable ? Does Shakespeare ever put three syllables into one poetic foot ? See I. i. 161. *Abbott*, 467. Spelled *warn't* in the quartos. — 245. **gape** = yawn ? or roar, howl ? — 248. **tenable** = “holdable” ? held ? retained ? The folios read *treble* or *trebble*, and plausible arguments are assigned for retaining *treble*. See *Furness*, and judge. — 251. **loves.** See I. i. 173. — 254. **loves.** Don't say *duty* ; say *loves* ! How graceful this courtesy ! He'll “change *that* word” with them ! — 256. **doubt** = suspect ? Often so in Shakespeare. — 258. **to men's eyes.** Corson inclines to connect this phrase with *o'erwhelms* rather than *rise*. Judiciously ? — What progress in the plot in scene ii. ? Its dramatic value ?

SCENE III. — 2. **as.** “Here a modern reader would at first naturally suppose ‘as’ to mean *since* or *because* ; but the context shows it

And convoy is assistant, do not sleep,
But let me hear from you.

Ophelia.

Do you doubt that?

Laertes. For Hamlet and the trifling of his favor,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;
No more.

Ophelia. No more but so?

Laertes.

Think it no more;

For nature crescent does not grow alone
In thews and bulk, but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,
And now no soil nor cautel doth besmirch

means 'according as' [Abbott, 109]? — 3. **convoy is assistant** = conveyance is at hand? Old French *conveier*, *convoier*, to convey, bring on the way; Latin *con*, together, *via*, way. French *assister*, assist; Latin *ad-sistere*, to stand by. — 4. **But let** = without letting? — 5. **For** = as for? I. ii. 112; I. v. 139. — 6. **fashion** = matter of form? That which good breeding requires [Schmidt]? or that which is changeable and temporary [Clark & Wright]? See lines 111 and 116 of this scene. — **toy** = caprice [Rolfe, Furness, etc.]? a pastime and fancy [Clark & Wright]? — **blood** = passions, as in III. ii. 64 [Caldecott]? disposition, inclination, temperament, impulse [Dyce]? "a high state of health and good spirits" [Meiklejohn]? — 7. **youth**. Is Hamlet quite young? — **primy** = vernal, of the spring-time? "Shakespeare twice uses *prime* for *spring*." Meiklejohn. — 9. **suppliance**, etc. = "what supplies, or fills up, a minute" [Steevens]? "an amusement to fill up a vacant moment" [Mason]? "gratification, pastime" [Schmidt]? Not found elsewhere in Shakespeare. — 10. **No more but so**? All the early editions have a period after *so*. Corson says, "This speech is certainly meant to express Ophelia's submissiveness to her brother's opinion, not to question the correctness of it." Says Lowell, "The range between the piteous 'No more but so?' in which Ophelia compresses the heart-break whose compression was to make her mad, and that sublime appeal of Lear to the elements of Nature, only to be matched, if matched at all, in the 'Prometheus,' is a wide one; and Shakespeare is as truly simple in the one as in the other." Lowell's *Among My Books*, i. pp. 182, 183. — 11. **crescent**. Latin *crescens*, growing. — 12. **thews** = muscular powers? Used three times by Shakespeare. — From Teutonic base *thu*, to be strong, to swell. Compare Sanscrit *tu*, to be strong, to increase. The sense of bulk, strength, comes straight from the root. *Thigh* is from the same root. Skeat — 12. **temple**. John ii. 19, 21; Matt. xxvi. 61; 1 Cor. iii. 16, 17, vi. 19. It is remarked by Caldecott, that the word "temple" is applied to the body on grave occasions only; as *Macbeth*, II. iii. 49. Moberly quotes from Herodotus, III. 134, the almost exact equivalent of the sentence ending with *withal* in line 14. — 13. **service**. Suggested by *temple*? — 15. **cautel** = craft, deceit [Dyce]? cunning trick [Stormonth]? Shakespeare uses *cautelous* (=deceitful) in *Coriolanus*, IV. i. 33; *Julius Caesar*, II. i. 129.

The virtue of his will ; but you must fear,
 His greatness weigh'd, his will is not his own ;
 For he himself is subject to his birth.
 He may not, as unvalued persons do,
 Carve for himself, for on his choice depends 20
 The safety and health of this whole state ;
 And therefore must his choice be circumscrib'd
 Unto the voice and yielding of that body
 Whereof he is the head. Then if he says he loves you,
 It fits your wisdom so far to believe it 25
 As he in his particular act and place
 May give his saying deed ; which is no further
 Than the main voice of Denmark goes withal.
 Then weigh what loss your honor may sustain,
 If with too credent ear you list his songs, 30
 Or lose your heart, or your chaste treasure open
 To his unmaster'd importunity.
 Fear it, Ophelia, fear it, my dear sister,
 And keep you in the rear of your affection,
 Out of the shot and danger of desire. 35
 The chariest maid is prodigal enough,
 If she unmask her beauty to the moon.
 Virtue itself scapes not calumnious strokes ;
 The canker galls the infants of the spring,

Latin *cavere*, *cautum*, to be on one's guard ; Mid. Lat. *cautēla*, prudence. Obsolete ? — For a possible trace here of Shakespeare's legal studies, see *Furness*. — 16. **will** = intentions ? — 17. **will**. The folios have *fear* ! — 18. **birth** = born rank ? Line 18 is not in the quartos. Is it of any use ? — 19. **unvalued** = low-born, worthless ? or invaluable, as in *Richard III.*, I. iv. 27 ? — 20. **carve for himself**. Another trace, perhaps, of Shakespeare's legal reading, as in line 15 ? The book is Swinburn's *Treatise on Wills* (1590). — 21. **safety**. Trisyllable ? The folios read *sanctity*. Theobald suggested *sanity*, and several editors adopt it. Collier says that *safety* was often a trisyllable. — **health**. A.S. *hǣl*, whole. The *-th* denotes condition ? — 23. **yielding** = concession ? permission ? — 26. **particular act and place** = the peculiar line of conduct prescribed to him by his rank [Schmidt] ? special semi-official conduct and position ? — 27. **give his saying deed** = verify or fulfil his words by acts ? — 28. **withal**. Emphatic form of *with* ? Abbott, 196 ; II. ii. 215. — 30. **credent**, in *Winter's Tale*, I. ii. 142, means *credible*. Here it means what ? — **songs**. Spoken sneeringly ? — 32. **unmastered** = licentious [Johnson] ? unbridled ? " not kept in subjection by the austere virtue of Ophelia " [Seymour] ? — 34, 35. Military terms ? Where did Shakespeare learn military matters ? — For *keep you in*, the folios have *keep within*. Preference ? — 36. **chariest** = most scrupulous [Dyce] ? or most careful in regard to expense ? who is far gone in chariness, who is really chary [Moberly] ? — A.S. *cearig*, full of care ; Dutch *karigh*, sordid. *Wedgwood*. Hudson reads " The unchariest maid," etc. Wisely ? — 39. **canker** worm. So

Too oft before their buttons be disclos'd ; 40
 And in the morn and liquid dew of youth
 Contagious blastments are most imminent.
 Be wary then ; best safety lies in fear :
 Youth to itself rebels, though none else near.

Ophelia. I shall the effect of this good lesson keep, 45
 As watchman to my heart. But, good my brother,
 Do not, as some ungracious pastors do,
 Show me the steep and thorny way to heaven,
 Whiles, like a puff'd and reckless libertine,
 Himself the primrose path of dalliance treads, 50
 And recks not his own rede.

Laertes. O, fear me not.
 I stay too long ; but here my father comes.

Enter POLONIUS.

A double blessing is a double grace ;
 Occasion smiles upon a second leave. 54

Polonius. Yet here, Laertes ! aboard, aboard, for shame !
 ✓ The wind sits in the shoulder of your sail,
 And you are stay'd for. There ; my blessing with thee !

in *Midsummer Night's Dream*, II. ii. 3; Milton's *Lycidas*, line 45.—40. **buttons**=buds? Old Fr. *boter*, to push out; *bouton*, what pushes out, a bud. *Brachet*.—42. **blastments**=blights? Not elsewhere used in Shakespeare.—43. **safety**, etc. The converse is, "Security Is mortals' chiefest enemy." *Macbeth*, III. v. 32, 33.—44. **youth**, etc.=In the absence of any tempter, youth rebels against itself; i.e., the passions of youth revolt from the power of self-restraint; there is a traitor in the camp [Clark and Wright]?—45. **effect**=purport? or result?—46. **good my brother**. See I. ii. 50.—47. **ungracious**=graceless? without *divine* grace? *1 Henry IV.*, II. iv. 411.—**pastors**. Note that this plural is followed by the singular in line 50.—49. **whiles**, *while*, and *whilst* are used interchangeably in Shakespeare.—**puffed**=bloated [Caldecott]? or puffed up with pride, inflated [Moberly]?—50. **primrose**. "I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire." *Macbeth*, II. iii. 17; so *All's Well That*, etc., IV. v. 45, 46.—51. **recks**, heeds?—A.S. *recan*, to care; akin to Gr. ἀλέγειν, for ἀρεγείν, *aregein*, to have a care, heed.—*Cymbeline*, IV. ii. 155.—**rede**, advice, counsel. A.S. *raed*, counsel. Burns, in his *Epistle to a Young Friend*, says,—

"And may you better reck the rede
 Than ever did the adviser."

—51. **fear**=fear for?—52. **I stay too long**. Laertes seems to think that . . . for sisters to lecture brothers is an inversion of the natural order [Moberly]? But is this the reason why Laertes now cuts short the interview?—53. **double**, etc. Why said?—56. **wind sits**. This expression, or its equivalent, is frequent in Shakespeare. *Merchant of Venice*, I. i. 18; *Henry V.*, II. ii. 12. What is the mental picture?—57. **There**. Where? Does the word accompany the laying of his hand on

And these few precepts in thy memory
 See thou character. \ Give thy thoughts no tongue,
 Nor any unproportion'd thought his act. 60
 Be thou familiar, but by no means vulgar.
 Those friends thou hast, and their adoption tried,
 Grapple them to thy soul with hoops of steel ;
 But do not dull thy palm with entertainment
 Of each new-hatch'd, unfledg'd comrade. Beware 65
 Of entrance to a quarrel, but, being in,
 Bear 't that the opposed may beware of thee.
 Give every man thy ear, but few thy voice ; \
 Take each man's censure, but reserve thy judgment.
 Costly thy habit as thy purse can buy, 70
 But not express'd in fancy ; rich, not gaudy ;
 For the apparel oft proclaims the man,
 And they in France of the best rank and station
 Are most select and generous, chief in that.
 Neither a borrower nor a lender be ; 75
 For loan oft loses both itself and friend,
 And borrowing dulls the edge of husbandry.

Laertes' head ? Corson upholds the folio reading, "you are stay'd for there ;" i.e., at the port where the ship is. Which is preferable ? — 59. **character** = write, engrave ? Gr. *χαράσσειν* (charassein), to sharpen, engrave. Shakspeare accents either the first or the second syllable. Which here ? Tendency in English accent ? I. i. 86. — The maxims that follow are largely from the *Euphues* of Lyly (John Lyly or Lilly, dramatist, from about 1553 to about 1600. *Euphues*, The Anatomy of Wit, published about 1580. What was *Euphuism* ?) — 60. **unproportioned** = disorderly ? inappropriate ? — **his act**. The converse of the proposition is implied [Coleridge] ? **his**. See I. ii. 216. — 61. **vulgar** = the extreme of familiar, or "free and easy" with everybody [Rolfe] ? I. ii. 99. — 62. **tried** = "having been tried" ? or "hast tried" ? "Nominative absolute" ? *Maetzner*, III. 85. — 63. **hoops**. Pope substituted *hooks*. Does *grapple* go well with *hoops* ? Is a grapple with *hooks* a friendly or a hostile act ? Are hoops made of steel ? "As often as hearts are, or as foreheads are of brass !" says Pye. *Macbeth*, III. i. 105. — 64. **dull** = dull the sensibility of ? make callous [Johnson] ? V. i. 67. — 65. **comrade**. Accent ? The quartos read *courage*, which is said to be euphuistic for a *gallant*. — 67. The editions vary between *opposed* and *opposer*. Which is the better ? What is the emphatic word in this line ? — 69. **censure** = opinion, judgment ? — Lat. *censūra*, opinion ; *censere*, to estimate, judge. So in *Macbeth*, V. iv. 14, and often elsewhere. — 71. **expressed in fancy** = marked or singular in device [Moberly] ? In modern slang, "loud" [Rolfe] ? — 74. **chief in that** = but chiefly or especially so in the matter of dress [Hudson] ? The reading is doubtful, and the interpretations are many. See *Furness*. — 77. **husbandry** = economy ? So *Macbeth*, II. i. 4. *Husband* is "not a true A. S. word, but borrowed from the Scandinavian. Icel. *húsbóndi*, the master or 'good-man' of a house . . . Icel. *hús*, a house ; and *búandi*, dwelling, inhabiting,

This above all: to thine own self be true,
 And it must follow, as the night the day,
 Thou canst not then be false to any man. 80
 Farewell; my blessing season this in thee!

Laertes. Most humbly do I take my leave, my lord.

Polonius. The time invites you; go, your servants tend.

Laertes. Farewell, Ophelia; and remember well

What I have said to you.

Ophelia. 'T is in my memory lock'd, 85

And you yourself shall keep the key of it.

Laertes. Farewell.

[*Exit.*

Polonius. What is 't, Ophelia, he hath said to you?

Ophelia. So please you, something touching the Lord Hamlet.

Polonius. Marry, well bethought: 90

'T is told me, he hath very oft of late

Given private time to you, and you yourself

Have of your audience been most free and bounteous;

If it be so — as so 't is put on me,

And that in way of caution — I must tell you, 95

You do not understand yourself so clearly

As it behoves my daughter and your honour.

What is between you? give me up the truth.

Ophelia. He hath, my lord, of late made many tenders
 Of his affection to me. 100

Polonius. Affection! pooh! you speak like a green girl,
 Unsifted in such perilous circumstance.

present participle of *búa*, to abide, dwell." *Skeat.* — 78. **This**, etc. = as you inwardly resolve, so do [Moberly]? — "Polonius has got one great truth among his copy-book maxims." *Dowden.* Is it a great truth? — 81. **season** = infix so that it may never wear out [Johnson]? give a relish to it, or keep it alive [Caldecott]? ingrain [Moberly]? — ripen? III. iii. 86; *Merchant of Venice*, V. i. 107. — 83. **tend** = wait? attend? IV. iii. 44; *Tempest*, I. ii. 47. — 85, 86. Prettily said. Reminding of *Macbeth*, I. iii. 150, 151, 152? — 90. **Marry** = By Mary, the Blessed Virgin? — **bethought** = thought of? — 92. **private time** = time in private visits [Caldecott]? time which he had at his own disposal [Delius]? — 93. **audience** = Lat. *audientia*, hearing, listening? — 94. **put** = urged, impressed? **put on** = told? represented to? *As You Like It*, I. ii. 84; *Twelfth Night*, V. i. 61. — 98. **Give me up the truth.** "Polonius generally employs the most formal and official phrases he can find." *Meiklejohn.* Is this comment pertinent? — 101. **green** = immature, inexperienced, unsophisticated? Still so used colloquially? IV. v. 66. "Greenhorn"? *In King John*, III. iv. 145, we read, "How green you are and fresh in this old world!" — 102. **Unsifted** = untried, untempted [Warburton]? *Luke* xxii. 31. "We still speak of sifting a matter." *Hudson.*

Do you believe his tenders, as you call them?

Ophelia. I do not know, my lord, what I should think.

Polonius. Marry, I'll teach you; think yourself a baby, 105
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or — not to crack the wind of the poor phrase —
Roaming it thus, you'll tender me a fool.

Ophelia. My lord, he hath importun'd me with love 110
In honourable fashion.

Polonius. Ay, fashion you may call it; go to, go to.

Ophelia. And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven. 114

Polonius. Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows; these blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire. From this time 120
Be somewhat scanter of your maiden presence;
Set your entreatments at a higher rate

—**circumstance.** Collective noun? —103, 106. **tenders.** Promises? Like "greenbacks"? Fr. *tendre*, to offer to; Lat. *tendere*, to extend. **sterling**=genuine? "The *Esterlings* were . . . the Hanse merchants." *Skeat*. Their money was of the purest. "First applied to the English penny, and then to standard current coin in general." *Skeat*. —107. **tender**=value; esteem, regard (with affection)? —108. **crack**, etc.=ride the poor phrase as a hobby till it is wind-broken (i.e., diseased in the power of respiration)? —109. **Roaming.** The quartos read *wrong*; the folios, *roaming*; some editors read *wronging*; more, *running*. "The folios are probably right. Polonius has reference to his varying application of the word *tender*." *Corson*. —**tender**=offer, present to? Meiklejohn interprets "tender me a fool" as meaning "make an ass of me"! —110. **importuned.** Often used in Shakespeare, and accented on second syllable. —111. **fashion**=what? —112. **go to.** An old phrase of varying import, sometimes meaning *hush up*, sometimes *come on*, sometimes *go ahead*. *Hudson*. —114. **almost . . . holy.** These two words are not in the folios. Could they be well spared? —115. **springes**=snares, as in V. ii. 294? *Springe* (*g* like *j*) is a noose fastened to an elastic body, and drawn close by a sudden spring, so as to catch the animal whose head is inserted therein; what the boys call a "twitch-up"? —**woodcocks**=simpletons? Popularly supposed to have no brains? —116. **blood**=passion? —**prodigal.** Shakespeare constantly uses adjectives as adverbs? Is this an instance? —117. **vows.** This line apparently lacking a syllable or two, some lengthen *vows* or *daughter* to three syllables. The strong irony on the word [vows] . . . makes it occupy the time of three syllables [Moberly]? —119. **a-making.** A here represents *on* (or *old an*)? "There is no purer or more logically correct English than the idiom *a-making*." *White*. —120. **fire.** Dissyllable, as often in Shakespeare? —122. **entreatments**=invitations? solicitations [Clark

Than a command to parley. For Lord Hamlet,
 Believe so much in him, that he is young,
 And with a larger tether may he walk 125
 Than may be given you: in few, Ophelia,
 Do not believe his vows; for they are brokers,
 Not of that dye which their investments show,
 But mere implorators of unholy suits,
 Breathing like sanctified and pious bonds, 130
 The better to beguile. This is for all;
 I would not, in plain terms, from this time forth,
 Have you so slander any moment leisure,
 As to give words or talk with the Lord Hamlet.
 Look to 't, I charge you; come your ways. 135
Ophelia. I shall obey, my lord. [Exeunt.]

SCENE IV. *The Platform.*

Enter HAMLET, HORATIO, and MARCELLUS.

Hamlet. The air bites shrewdly; it is very cold.

Horatio. It is a nipping and an eager air.

and Wright]? company? conversations [Johnson]? Not elsewhere in Shakespeare.—125. **tether.** Felicitous metaphor? So *roaming*, 109? Does he wish to disparage Hamlet?—126. **in few**, in brief? Lat. *paucis (verbis)*.—127. **brokers**=procurers, go-betweens, panders? So, often, in Old English.—128. **dye**=tinge? real stamp? “The folios have *thē eye*, which means the same.” *Rolfe*. Knight quotes *Tempest*, II. i. 55, to show that *eye*=a slight tint.—**investments**=vesture? dress?—129. **implorators**=solicitors? 130. **pious bonds**=law papers headed with religious formulæ? So policies of marine insurance begin . . . with the words “In the name of God, Amen” [Moberly]? Says Corson, “The general term *bonds*, suggested, no doubt, by brokers, is used for the more special term *vows*.” Most of the critics read *bawds*, the conjecture of Theobald (1733). See *Furness*.—131. **for all**. Like “once for all”?—133. **slander**=abuse? disgrace [Johnson]? misuse [Moberly]? use so as to give rise to slander?—**moment**=momentary? So read the folios and the earlier quartos; but most critics change *moment* to *moment's*? May the meaning be the same? See *Lethe wharf*, I. v. 33.—135. **ways** is here a relic of the old genitive? Importance of Scene III.?

SCENE IV.—Coleridge says, “The unimportant conversation with which this scene opens is a proof of Shakespeare’s minute knowledge of human nature. ‘It is a well-established fact, that on the brink of any serious enterprise or event of moment, men almost invariably endeavor to elude the pressure of their own thoughts by turning aside to trivial objects and familiar circumstances.’”—1. **shrewdly**=sharply, keenly? “I would interpret A. S. *screawa* as ‘the biter,’ from the Teutonic base *skru*, to cut, tear, preserved in modern English *shred*. . . . The sense of ‘biter’ or ‘scratcher’ will well apply to a cross child or scolding woman.” *Skeat*. **it is**. The first and second folios read, *is it very cold*? A plausible reading?—2. **eager**. Fr. *aigre*, Lat. *acer*, sharp, severe,

Hamlet. What hour now?

Horatio. I think it lacks of twelve.

Hamlet. No, it is struck.

Horatio. Indeed? I heard it not: it then draws near the
season 5

Wherein the spirit held his wont to walk.

[*A flourish of trumpets, and ordnance shot off within.*

What does this mean, my lord?

Hamlet. The king doth wake to-night and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;
And as he drains his draughts of Rhenish down, 10
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

Horatio. Is it a custom?

Hamlet. Ay, marry is 't;
But to my mind, though I am native here
And to the manner born, it is a custom 15
More honor'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduc'd and tax'd of other nations:
They clepe us drunkards, and with swinish phrase
Soil our addition; and indeed it takes 20
From our achievements, though perform'd at height,

acid. I. v. 69. — **hour.** Dissyllable. — 6. **wont.** "Properly a perfect participle of *won*, to dwell, to be used to. When the fact that it was a participle was forgotten, it came to be used as a substantive." — 8. **wake** = feast late? or sit up late? hold a night-feast? A. S. *wacian*, to wake, watch; *wacu* in *niht-wacu*, a night-wake. *Skeat.* — **rouse.** I. ii. 127. — 9. **wassail** (A. S. *waes hæel*! = be hale! Answered, in drinking healths, by *drinc hæel* = drink hale!) = a festive occasion, a merry carouse, a drinking bout? *Macbeth*, I. vii. 64. — **up-spring** = upstart [Johnson]? last and wildest dance (*Hüpfang* = upspring) at a German merry-making [Steevens and Elze]? or, collectively, the risers from the table [Keightley]? "Reels" is a verb with 'upspring' for its object." *Rolfe.* — 10. **Rhenish** = the wine of the district between Bonn and Bingen? *Mer. of Venice*, I. ii. 83; III. i. 31; *Hamlet*, V. i. 170. — 12. **triumph**, etc. = the universal acceptance of his pledge [Moberly]? or the victory consequent upon such acceptance [Caldecott]? or —? Delius says, "It is here the bitterest irony." — **pledge** = health drink or pledge? — 15. **manner** = custom? any pun implied on *manor*? — 16. **honored** = honorable? *Abbott*, 375. — This line a proverb? Is he reflecting on the drinking habits of the English? Lines 17-38 omitted in the folios. Can they well be spared? — **east and west** goes with *traduced*, not *revel*? — 18. **tax'd** = censured? — 19. **clepe.** A. S. *cleopian*, to call. *Macbeth*, III. i. 93. Obsolete? — **Yclept**, how used? — **swinish.** "Could Shakespeare have had in his mind any pun upon 'Swein,' which was a common name of the kings of Denmark?" *Clark and Wright.* — 20. **addition** = title? *Macbeth*, I. iii. 106. — 21. **at height** = to the utmost? Is the "the" absorbed? or omitted?

The pith and marrow of our attribute.
 So, oft it chances in particular men,
 That for some vicious mole of nature in them,
 As, in their birth — wherein they are not guilty, 25
 Since nature cannot choose his origin —
 By the o'ergrowth of some complexion,
 Oft breaking down the pales and forts of reason,
 Or by some habit that too much o'er-leavens
 The form of plausive manners, that these men, 30
 Carrying, I say, the stamp of one defect,
 Being nature's livery, or fortune's star, —
 Their virtues else — be they as pure as grace,
 As infinite as man may undergo —
 Shall in the general censure take corruption 35
 From that particular fault: the dram of eale
 Doth all the noble substance of a doubt

Abbott, 90. See *Furness*. — 22. **pith and marrow** = main and vital part [Moberly]? most valuable part [Johnson]? — **attribute** = reputation? — 24. **mole of nature** = natural blemish? — Silberschlag, 1860, thinks that King James is Hamlet, and the "vicious mole" his aversion to a drawn dagger! — 25. **As** = namely? or for instance? See *Abbott*, 113. — 26. **his** = its? I. ii. 216. — 27. **complexion** = constitutional texture? aptitude? temperament? natural temper? habit of body? "In the old medical language, there were four complexions, or temperaments, — the sanguine, melancholy, choleric, and phlegmatic." *Clark and Wright*. **Complexion**, quadrisyllable? — **o'ergrowth** = excess? — 28. **pales** = palings? Lat. *palus*, stake. *Pole* is a doublet. — 30. **plausive** = gracious? approvable? pleasing? plausible? Lat. *plausibilis*, Fr. *applaudir*, to clap the hands in approbation. — 32. **nature's livery** = natural "badge-dress"? "distinctive idiom"? natural defect (like "mole of nature" above)? — **star** = mark star-shaped? Theobald suggested *scar* for *star*; would *scar* be better? — 33. **their virtues**. Note the change from *these men*. The quartos have *his* for *their*? Is *his* preferable? 34. **undergo** = "experience, enjoy" [Schmidt]? "endure, support" [Clark and Wright]? "carry" [Meiklejohn]? have accumulated upon him [Johnson]? — 35. **censure** = opinion, judgment? I. iii. 69. — 36. **the dram of eale**, etc. This passage is generally supposed to be hopelessly corrupt. There are about fifty conjectural readings. Two quartos have *ease* for *eale*. Scholars have suggested *base*, *ill*, *bale*, *eel*, *ale*, *evil*, *ail*, *vile*, *lead*, *leaven*, etc., etc. For **of a doubt**, it has been proposed to read *oft worth out*, *oft eat out*, *soil with doubt*, *often daub*, *oft adopt*, *oft work out*, *of good out*, *of worth dout*, *often doubt*, *often dout*, *ever dout*, *oft adoubt*, *oft debase*, *over-cloud*, *of a pound*, *oft corrupt*, *oft subdue*, *of 'em sour*, etc., etc. William Leighton, jun., in *Shakespeariana*, February, 1884, makes a strong case for *often flout*, etc. See *Furness*. Mr. Kinnear in *Shakespeariana*, February, 1885, argues well for 'defect.' Dyce alleges that in the West of England *eale* means reproach. The general sense is clear. In *Shakespeariana*, May, 1884, the editor of this edition wrote as follows: Professor Scott and Dr. March, in the November issue of *Shakespeariana*, show that *eale* is *eule* or *evil*. A common meaning of *doth* in Shakespeare is *doeth* or *maketh*. *Of a doubt* may mean *doubted*, or *doubtful*,

To his own scandal.

Horatio.

Look, my lord, it comes !

Enter GHOST.

Hamlet. Angels and ministers of grace defend us !—

Be thou a spirit of health or goblin damn'd, 40

Bring with thee airs from heaven or blasts from hell,

Be thy intents wicked or charitable,

Thou comest in such a questionable shape

That I will speak to thee : I'll call thee Hamlet,

King, father ! Royal Dane, O, answer me ! 45

Let me not burst in ignorance ; but tell

Why thy canoniz'd bones, hearsed in death,

Have burst their cerements ; why the sepulchre,

Wherein we saw thee quietly inurn'd,

Hath op'd his ponderous and marble jaws, 50

distrusted, as in *Hamlet*, III. i. 69, "That makes calamity of so long life," means that makes calamity so long-lived [and in V. ii. 377, "rights of memory" are probably *remembered* rights]. **to his own scandal** = to the evil's own scandal; i.e., to the disgrace that properly attaches to the evil. The word *to* belongs with *doth*. The action in *doth* has a twofold effect: it makes the nobleness doubtful, and it subjects the nobleness to scandal. . . . Interpret, then, thus:—

"The dram of *eale* [evil]

Doth [maketh] all the noble substance of a *doubt* [doubtful]

To [reducing or subjecting the nobleness to] *its* [its, the evil's] own scandal."

Possibly of a *doubt* = because of a doubt; in which case we may interpret thus: Because of a doubt or distrust, the dram of evil reduceth all the nobleness to its own scandal. Abbott, 168, gives examples of *of* in this sense. "My first labor," says Dr. Johnson in speaking of the textual difficulties in Shakespeare, "is always to turn the old text on every side, and try if there be any interstice through which light can find its way."—39. **Angels**, etc. "The idea of surprise predominates over the idea of apprehension." *Hunter*. Correct?—40. **of health** = healed, or saved?—42. **intents**. The folio reads "events," meaning *issues*, and some prefer this reading. Choose!—43. **questionable** = that forces me to question thee [Moberly]? that may be questioned or conversed with? conversable? inviting conversation [Theobald]? So doubtful that I will at least make inquiry to obtain a solution [Caldecott]? See *Macbeth*, I. iii. 43; *As You Like It*, III. ii. 348.—45. **father**. "The climax naturally and beautifully ends with the endearing appellation of 'father.'" *Pye*. How should the line be punctuated?—47. **canoniz'd** = made sacred? Accented usually in Shakespeare on second syllable. How here?—**hearsed** = "coffined" [Rolfe]? entombed [Clark and Wright]? *Merchant of Venice*, III. i. 73.—48. **cerements** = shroud? *cere-cloth* in *Merchant of Venice*? Lat. *cera*, wax. "So applied from the use of wax or pitch in sealing up coffins or caskets to make them water-proof." *Hudson*.—49. **inurn'd**. So the folios. The quartos read *interr'd*. "The change can hardly have been made by any one but the poet himself." *Clark and Wright*. Judicious change?—50. **jaws**. Note this tremen-

To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horribly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?

55

[GHOST beckons HAMLET.

Horatio. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Marcellus. Look, with what courteous action
It waves you to a more removed ground:
But do not go with it.

60

Horatio. No, by no means.

Hamlet. It will not speak; then I will follow it.

Horatio. Do not, my lord.

Hamlet. Why, what should be the fear?
I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again; I'll follow it.

65

Horatio. What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,

70

dous imagery. Personification? - 52. **complete.** Shakespeare accents either syllable. Which here? *Abbott*, 492 — **steel.** Importance is attached to the fact that the Ghost is armed? Why? Greater solemnity? Were Danish kings buried in armor? - 53. **glimpses**=gleams? glimmering light? through clouds? through embrasures? - **we**=us, after *making*? May we regard the conjunction *and* as introducing a new sentence, supplying *are made* after *we*? or is it better to supply *that* before *we*, and change to *shake* into *do shake*? This random connection of the clause suits well with the headlong impetuosity of the speech [Moberly]? See *Furness*. - **fools of nature**=natural fools? playthings of nature? - 55. **disposition**=constitution? nature? mood? feelings? I. v. 172; III. i. 12; *Macbeth*, III. iv. 113. - 56. **reaches**, I. i. 173; 2 *Henry VI.*, I. ii. 46. General meaning, that man's intellectual eye is not strong enough to bear the unmingled light of eternity [*Hudson*]? - **wherefore.** Accent here? - 59. **impartment.** Not elsewhere in Shakespeare. - 61. **waves.** The folios read *wafts*. Preference? - 65. **fee**=value? A. S. *feoh*, *feō*, cattle, property. Cattle were money? As Latin *pecunia*, money, from *pecus*, cattle? See *fee*, IV. iv. 22. - 71. **beetles.** Middle English *bitel-browed*, having projecting or sharp brows . . . with *biting* brows . . . brows *projecting* like an upper jaw. *Skeat*. "Thus beetle

Which might deprive your sovereignty of reason
 And draw you into madness? think of it;
 The very place puts toys of desperation, 75
 Without more motive, into every brain
 That looks so many fathoms to the sea
 And hears it roar beneath.

Hamlet. It waves me still. —
 Go on; I'll follow thee. 79

Marcellus. You shall not go, my lord.

Hamlet. Hold off your hands!

Horatio. Be rul'd; you shall not go.

Hamlet. My fate cries out,
 And makes each petty artery in this body
 As hardy as the Nemean lion's nerve.
 Still am I call'd. — Unhand me, gentlemen.
 By heaven, I'll make a ghost of him that lets me! 85
 I say, away! — Go on; I'll follow thee.

[*Exeunt* GHOST and HAMLET.]

Horatio. He waxes desperate with imagination.

Marcellus. Let's follow; 't is not fit thus to obey him.

Horatio. Have after. — To what issue will this come? 89

Marcellus. Something is rotten in the state of Denmark.

Horatio. Heaven will direct it.

Marcellus. Nay, let's follow him. [*Exeunt.*]

means the *biting insect*." *Idem.* — 73. **deprive** = take away [Johnson]? depose [Walker]? — **sovereignty of reason** = *government* of reason [Hudson]? sovereign reason [Warburton]? the command of reason [Steevens]? noble control of reason [Moberly]? sovereignty = your lordship or your highness [Gifford]? *your sovereignty of reason* = the sovereignty of your reason, or the command of your reason [Rolfe]? For transpositions of nouns connected by *of*, see *Abbott*, 423. "Sovereignty of reason" is to be looked upon as one word [Meiklejohn]? — 74. **draw**, etc. It was believed that evil spirits, assuming the forms of deceased persons, sometimes drew men to madness or suicide? — 75. **toys** = freaks, whims, fancies? mad impulses? — 76. **without**, etc. "An allusion to what many persons feel when on lofty heights, — *a desire of throwing themselves headlong*." *Hunter*. Is this true? — Lines 75-78 omitted in the folios because expanded and elaborated in *King Lear*? — 82. **artery** = nerve, sinew [Hudson]? vein? — 83. **Nemean**. Accent? Nemēa (or Nemēe) was a valley in Argolis, where Hercules (as his first labor) slew the famous lion. I. ii. 153. — **nerve** = muscle [Meiklejohn]? sinew [Schmidt]? Rolfe prefers the latter. — 85. **lets**. Not A. S. *laetan*, *letan*, to allow, but A. S. *lettan*, to hinder; A. S. *laet*, slow, late. — 89. **Have after** = let us after? V. ii. 290. **Have** = take or hold one's self, proceed promptly. *Webster*. — 90. **Something**, etc. One of those many Shakespearian saws that have become familiar as household words. There are how many in this first Act of Hamlet? — 91. **it** = the issue? or what? Compare this ghost with that in *Macbeth*.

SCENE V. *Another Part of the Platform.**Enter GHOST and HAMLET.*

Hamlet. Where wilt thou lead me? speak; I'll go no further.

Ghost. Mark me.

Hamlet. I will.

Ghost. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

Hamlet. Alas, poor ghost!

Ghost. Pity me not, but lend thy serious hearing 5
To what I shall unfold.

Hamlet. Speak; I am bound to hear.)

Ghost. So art thou to revenge, when thou shalt hear.

Hamlet. What?

Ghost. I am thy father's spirit,
Doom'd for a certain term to walk the night, 10
And for the day confin'd to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word 15
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,
And each particular hair to stand an end,
Like quills upon the fretful porpentine; 20

SCENE V.—1. Where? How far did the Ghost lead him? *Tschischwitz* changes the scene to a wilderness, because Hamlet must have followed the Ghost a long distance, since he refuses to go farther.—In line 162 of this scene, is the Ghost underground? What time elapses before Hamlet's companions rejoin him?—2. **hour.** What hour of the day?—6. **bound**=ready? Does the Ghost imply a different sense in the next line?—7. **revenge.** What of revenge as a supposed duty in pagan times? the Christian idea? Prayer of Cyrus the Younger, referred to by Xenophon in the *Anabasis*, that he might live till he outdid both his friends and his enemies, rendering like for like!—11. **fast.** Chaucer (Parson's Tale) says, "The misese of hell shall be in defeaute of meat and drink."—13. **burnt and purg'd.** So in Virgil's *Aeneid*, VI. 742, and context. A poetic and pagan rather than a Roman-Catholic purgatory [Moberly]?—16. **freeze.** Does terror chill? See *Aeneid*, I. 92.—18. **stand.** Does terror have this effect on the hair? See Virgil's repeated line, *Aeneid*, II. 774.—**an end**=on end? *An* is often used for *on* in Shakespeare, as in III. iv. 120.—20. **fretful**=irritable?—**porpen-**

But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love —

Hamlet. O God!

Ghost. Revenge his foul and most unnatural murder. 25

Hamlet. Murder!

Ghost. Murder most foul, as in the best it is;
But this most foul, strange, and unnatural.

Hamlet. Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love, 30
May sweep to my revenge.

Ghost. I find thee apt;

And duller shouldst thou be than the fat weed

That roots itself in ease on Lethe wharf,

Wouldst thou not stir in this. Now, Hamlet, hear:

'Tis given out that, sleeping in my orchard, 35

A serpent stung me; so the whole ear of Denmark

Is by a forged process of my death

Rankly abus'd; but know, thou noble youth,

The serpent that did sting thy father's life

Now wears his crown.

tine. Lat. *porcus*, pig; *spina*, thorn. "*Pork-point* was little used, and simply meant a 'pork' or pig furnished with points or sharp quills: . . . the modern *porcupine* is due to the Middle English form *porkepyn* . . . three syllables . . . with *y* long." *Skeat*. — 21. **eternal blazon** = promulgation of the mysteries of eternity [*Caldecott*]? infernal proclamation [*Abbott*]? "A blaze is a white mark on a horse; whence to *blaze trees* is to notch them with an axe, so as to mark the way back." *Moberly*. **blazon** = revelation? Rolfe suggests that the Yankee slang word "tarnal," meaning "abominable," is similar to the use of "eternal" in the provincial dialects of the east of England. Is it likely? See *eterne*, II. ii. 476. — 30. **meditation . . . love**. "The two most rapid things in nature are here employed, — the ardency of divine and human passion in an *enthusiast* and a *lover*." *Warburton*. He gives to *meditation* a mystic meaning. Note the rapidity of the metrical movement in these lines. — 32. **shouldst**. *Should* and *would* were largely interchangeable in Shakespeare's time? *Abbott*, 322. — **fat weed** = asphodel, with its numerous bulbs thick sown over the meadows of the lower regions? So *Tschischwitz*, who quotes *Lucian* introducing asphodel "in connection with the Lethean draught." — 33. **roots**. The folios have *rots*. Which gives the better sense? — **Lethe**. The river of oblivion in the lower world. By drinking of it, the spirits obtain forgetfulness of the past. — Nouns, especially names of rivers, easily become adjectives? *Abbott*, 22; *Maetzner*, III. 158; *Hamlet*, I. iii. 133. — **wharf**, where *Charon* moored his boat? river-bank? "Thus the name *Antwerp* means town on the bank, an *t'Werpen*." *Moberly*. — 37. **process** = Fr. *procès verbal*? official narrative [*Clark and Wright*]? See *Merchant of Venice*, IV. i. 265. — 38. **rankly**. A.S. *rank*, strong; Old Eng. *rank*, coarse in growth; Old Fr. *rance*, musty. I. ii. 136. — 39. **serpent . . . sting**, etc. Note

Hamlet.

O my prophetic soul!

40

My uncle!

Ghost. Ay, that incestuous, that adulterate beast,

With witchcraft of his wit, with traitorous gifts, —

O wicked wit and gifts, that have the power

So to seduce! — won to his shameful lust

45

The will of my most seeming-virtuous queen;

O Hamlet, what a falling-off was there!

From me, whose love was of that dignity

That it went hand in hand even with the vow

I made to her in marriage, and to decline

50

Upon a wretch whose natural gifts were poor

To those of mine!

But virtue, as it never will be mov'd,

Though lewdness court it in a shape of heaven,

So lust, though to a radiant angel link'd,

55

Will sate itself in a celestial bed,

And prey on garbage.

But, soft! methinks I scent the morning air;

Brief let me be. Sleeping within my orchard,

My custom always in the afternoon,

60

Upon my secure hour thy uncle stole,

With juice of cursed hebenon in a vial,

And in the porches of my ears did pour

The leperous distilment; whose effect

Holds such an enmity with blood of man

65

That swift as quicksilver it courses through

the hissing, stinging intensity of this line. — 40. **prophetic soul.** I. ii. 255-258. "Hamlet's 'prophetic soul,'" says Lowell, "may be matched with the πρόμαντις θυμός, promantis thumos, of Peleus (*Eurip. Androm.* 1075)." — 42. **adulterate** occurs oftener in Shakespeare than *adulterous*. So *emulate* in I. i. 83. *Abbott*, 342. — 47. **seeming-virtuous.** Note how plastic the language was to allow such compounds! *Abbott*, 2. — 48. **that** = such, as in I. ii. 171? *Abbott*, 277. — 50. **decline** = turn aside [Clark and Wright]? sink down [Rolfe]? So Tennyson's *Locksley Hall*, line 43. — 52. **to**, as in I. ii. 140? III. i. 52; *Tempest*, I. ii. 480. — **those of mine.** Accurate construction? — 53. **virtue.** Noun absolute? pleonastic construction? *Abbott*, 417. — 58. **soft** = hold, stop? III. i. 88. See *Merchant of Venice*, IV. i. 311, and I. iii. 52. — 60. **in.** The quartsos have of. Preferable? — 61. **secure.** Lat. *se*, free from; *cura*, care. — 62. **hebenon** = henbane, the oil of which, according to Pliny, dropped into the ear, disturbs the brain [Hudson]? by metathesis for *henebon*, henbane (*hyoscyamus niger*) [Grey]? — 63. **ears.** It was a belief, even among medical men in that day, that poison might be thus introduced [Caldecott]? So Francis II. (died in 1560) was supposed to have been poisoned by his surgeon, Ambroise Paré, "the father of French surgery" (1517-1590). — 66. **courses**, etc. What was known

The natural gates and alleys of the body,
 And with a sudden vigor it doth posset
 And curd, like eager droppings into milk,
 The thin and wholesome blood: so did it mine; 70
 And a most instant tetter bark'd about,
 Most lazar-like, with vile and loathsome crust,
 All my smooth body.
 Thus was I, sleeping, by a brother's hand
 Of life, of crown, of queen, at once dispatch'd; 75
 Cut off even in the blossoms of my sin,
 Unhousel'd, disappointed, unanel'd,
 No reckoning made, but sent to my account
 With all my imperfections on my head:
 O, horrible! O, horrible! most horrible! 80
 If thou hast nature in thee, bear it not;
 Let not the royal bed of Denmark be
 A couch for luxury and damned incest.
 But, howsoever thou pursuest this act,
 Taint not thy mind, nor let thy soul contrive 85
 Against thy mother aught; leave her to heaven

in Shakespeare's time, of the circulation of the blood? Harvey published his great discovery in 1628? See *Julius Cæsar*, II. i. 289, 290. — 68. **posset** = coagulate, curdle? "Posset is hot milk poured on ale or sack, having sugar, grated biscuit, and eggs, with other ingredients, boiled in it, which goes all to a curd." It was eaten or drunk before going to bed. See *Macbeth*, II. ii. 6. — *Posset* is a verb here only. — 69. **eager** = sour? I. iv. 2. — 71. **instant** = instantaneous, as in II. ii. 501 [Clark and Wright]? urgent, importunate, itching, in the sense of Lat. *instans* [Hudson]? — 72. **lazar-like** = leper-like? *Lazar* is from the name of the beggar Lazarus, in the parable *Luke* xvi. 20, derived from the Hebrew name *Eleazar* = he whom God helps? — 73. Any rhetorical or poetic reason for the shortness of this line? — 75. **dispatch'd** = despatched? bereft [Warburton]? deprived by death [Schmidt]? Does the word express suddenness? apply equally well to life, queen, and crown? Zeugma? Lat. *dis-*, apart; *pes*, *ped-is*, a foot; *pedica*, a fetter; Old Fr. *despescher*, to remove hindrances. *Skeat*. Brachet makes it from Lat. *dis-* and *pactare*, from *im-pingere*, *impactus*, to impinge on, struck upon. — 77. **unhousel'd** = without having received the consecrated wafer? — **disappointed** = unappointed, unprepared? — **unanel'd** = without extreme unction? A. S. *hūsel* = the eucharist; Gothic *hunsl* = a sacrifice (no doubt, from a root signifying to kill). *Skeat*. — *unaneled* is from *un*, not; and A. S. *onelan*, to put oil on; from A. S. *on*, prefix, and *ele*, oil. Wedgwood makes it from "niello" (*nigellum*) enamel. *James* v. 14. — In the *Antigone* of Sophocles, 1071, we have ἀμοιβον, ἀκτέριστον, ἀνόσιον νέκυν = a corpse unprovided with sacrifice for the infernal gods, without holy oil or honors of burial, without the sacrament or holy rites; and in Milton's *Paradise Lost*, II. 185, "unrespited, unpitied, unreprieved." — 80. Many give this line to Hamlet. Does it come better from him? **Oh**. Difference between *oh* and *O*? Which is vocative? — **luxury** always = lascivious-

And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!

The glow-worm shows the matin to be near,
And gins to pale his uneffectual fire;

Adieu, adieu! Hamlet, remember me. 90 [Exit.

Hamlet. O all you host of heaven! O earth! what else?

And shall I couple hell? O, fie! Hold, hold, my heart;

And you, my sinews, grow not instant old,

But bear me stiffly up. Remember thee! 95

Ay, thou poor ghost, while memory holds a seat

In this distracted globe. Remember thee!

Yea, from the table of my memory

I'll wipe away all trivial fond records,

All saws of books, all forms, all pressures past, 100

That youth and observation copied there;

And thy commandment all alone shall live

Within the book and volume of my brain,

Unmix'd with baser matter: yes, by heaven!

O most pernicious woman! 105

O villain, villain, smiling, damned villain!

My tables, — meet it is I set it down,

That one may smile, and smile, and be a villain;

At least I'm sure it may be so in Denmark. — [Writing.

So, uncle, there you are. — Now to my word; 110

It is 'Adieu, adieu! remember me.'

ness, lust, in Shakespeare. — 85, 86. **taint . . . aught.** It is important to remember these two limitations imposed by the Ghost. III. ii. 368, 369. — 89. **glow-worm.** An insect of the order of *coleoptera*. The female, which is wingless, emits a shining green light. — **matin** = Fr. *matin*, morning; Lat. *matutinus*, of morning. So Milton, *L'Allegro*, 114. Not elsewhere in Shakespeare. — 90. **uneffectual.** Because shining without heat [Warburton, Hudson, Dyce, etc.]? lost in the light of the morning [Steevens, Schmidt, etc.]? — 91. The quartos read *Adieu, adieu, adieu*. Which reading is preferable? Why? — 92. **O.** See 80. — 93. **fie.** At the word "hell"? — 96. **memory** is, in *Macbeth*, I. 7, 65, a sentinel or warder of the brain. — 97. **globe** = head [Clark and Wright]? or world [Schmidt]? If *head*, does a gesture accompany? — 98. **table** = tablet? memorandum-book? — 99. **fond** = foolish? So in *Merchant of Venice*, III. iii. 9. — Swedish *fäne*, a fool; *fänig*, foolish. — **records.** Accent where? — 100. **saws** = sayings, maxims? So in *Comus*, 110; *As You Like It*, II. vii. 156. Ger. *sagen*, A. S. *sagu*, a saying. — **pressures** = impressions? expressions? See III. ii. 22. — 105. Why a defective line here? — 107. **tables.** "Any substances prepared for writing, erasures, and re-writing, were called *tables*." *White*. See in *Luke* i. 63. — See l. 98; also II. ii. 136; 2 *Henry IV.*, II. iv. 289, "his master's old tables, his notebook," etc. — **set it down.** Does he really write it down? See *Furness*, II. ii. 135. — 108. Is this line what he writes on his "tables," if he

I have sworn 't:

Marcellus. } [*Within*] My lord, my lord !

Horatio. } [*Within*] Lord Hamlet !

Marcellus. } [*Within*] Heaven secure him !

Horatio.

Hamlet. So be it !

Horatio. [*Within*] Hillo, ho, ho, my lord ! 115

Hamlet. Hillo, ho, ho, boy ! come, bird, come.

Enter HORATIO and MARCELLUS.

Marcellus. How is 't, my noble lord ?

Horatio. What news, my lord ?

Hamlet. O, wonderful ! •

Horatio. Good my lord, tell it.

Hamlet. No ; you will reveal it.

Horatio. Not I, my lord, by heaven.

Marcellus. Nor I, my lord. 120

Hamlet. How say you, then ; would heart of man once think it ?

But you 'll be secret ?

Horatio. }
Marcellus. } Ay, by heaven, my lord.

Hamlet. There 's ne'er a villain dwelling in all Denmark
But he 's an arrant knave.

Horatio. There needs no ghost, my lord, come from the
grave 125

To tell us this.

Hamlet. Why, right : you are i' the right ;
And so, without more circumstance at all,
I hold it fit that we shake hands and part :
You, as your business and desire shall point you, —
For every man has business and desire, 130
Such as it is ; — and for mine own poor part,
Look you, I 'll go pray.

writes at all ? — 110. **word** = watchword ? So in *Richard III.*, V. iii. 349. " Our ancient word of courage, fair ' St. George. ' " — 115. **Hillo**, etc. A falconer's cry to call back his hawk from its flight high in air. See extract from Taine in the Introduction. — 121. **once** = ever, as in *Antony and Cleopatra*, V. ii. 50 ? *Macbeth*, IV. iii. 167. — 124. **arrant** = cowardly ? downright ? A. S. *eargian*, to be a coward. See III. i. 128. — 125. **come** = that has come ? or to come ? For the omission of *to* before the infinitive, see *Abbott*, 349. — 127. **circumstance** = ceremony [Schmidt] ? circumlocution [Clark and Wright] ? See III. i. 1 ; *Merchant of Venice*, I. i. 154, " To wind about my love with circumstance. "

Horatio. These are but wild and whirling words, my lord.

Hamlet. I'm sorry they offend you, heartily;
Yes, faith, heartily.

Horatio. There's no offence, my lord. 135

Hamlet. Yes, by Saint Patrick, but there is, Horatio;
And much offence too. Touching this vision here,
It is an honest ghost, that let me tell you;
For your desire to know what is between us,
O'ermaster 't as you may. (And now, good friends, 140
As you are friends, scholars, and soldiers,
Give me one poor request.

Horatio. What is 't, my lord? we will.

Hamlet. Never make known what you have seen to-night.

Horatio. } My lord, we will not.
Marcellus. }

Hamlet. Nay, but swear 't.

Horatio. In faith,
My lord, not I.

Marcellus. Nor I, my lord, in faith. 146

Hamlet. Upon my sword.

Marcellus. We have sworn, my lord, already.

Hamlet. Indeed, upon my sword, indeed.

Ghost. [*Beneath*] Swear.

—129. **You, as.** You do what? — 132. **go pray** = go to pray? or go and pray? *Abbott*, 349. — 133. **wild**, etc. Are they indicative of real, or pretended, madness? — 136. **Saint Patrick.** Why is he mentioned? The patron saint of all blunders and confusions [*Moberly*]? He naturally thought of St. Patrick, who kept a purgatory of his own [*Tschischwitz*]? The name of a saint familiar and popular [*Caldecott*]? The whole northern world had their learning from Ireland. . . . But it [*St. Patrick*] was . . . only said at random [*Warburton*]? St. Patrick, of Scotch birth, is supposed to have been one of the first and greatest preachers of Christianity in Ireland. **Horatio.** Instead of this word, the folios read "my lord." Corson prefers the latter as a retort to "my lord" in the preceding line. Which is the better? 137. **much offence**, etc. Does Hamlet purposely misinterpret "offence" in order to evade inquiry? — The folios have a comma after "too," and a colon after "here." Does that give a better meaning? — 138. **honest** = real, genuine? or truth-telling, trustworthy? — 140. **O'ermaster 't**, etc. = subdue it as you best can [*Hudson*]? — **soldiers.** Trisyllable? It seems to be in *Julius Cæsar*, IV. i 28, "But he's a tried and valiant soldier." — 147. **upon my sword.** Soldier-like and agreeably to the ancient custom of his country [*Upton*]? Common to swear upon the cross which the old swords always had upon the hilt [*Johnson*]? In consequence of this practice, the name of *Jesus* was sometimes inscribed on the handle [*Douce*]? In a plain sword . . . between the blade and the hilt, . . . a straight transverse bar . . . suggesting . . . a cross [*Nares*]? See 1 *Henry IV.*, II. iv. 192. — **already.** Meaning that "in

Hamlet. Ah, ha, boy! say'st thou so? art thou there, true-penny? — 150

Come on — you hear this fellow in the cellarage —
Consent to swear.

Horatio. Propose the oath, my lord.

Hamlet. Never to speak of this that you have seen.
Swear by my sword.

Ghost. [*Beneath*] Swear. 155

Hamlet. Hic et ubique? then we 'll shift our ground. —
Come hither, gentlemen,
And lay your hands again upon my sword,
Never to speak of this that you have heard.
Swear by my sword. 160

Ghost. [*Beneath*] Swear.

Hamlet. Well said, old mole! canst work i' the earth so fast?

A worthy pioner! — Once more remove, good friends.

Horatio. O day and night, but this is wondrous strange!

Hamlet. And therefore as a stranger give it welcome. 165
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.

But come;

Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself, — 170
As I perchance hereafter shall think meet
To put an antic disposition on, —

faith" was equivalent to an oath? — 148. **Indeed** = not in words only, but in *act*, in *form* [Staunton]? — 150. **true-penny**. A mining term. . . . Hamlet may with propriety address the Ghost under ground by that name [Collier]? Hearty old fellow, stanch and trusty [Forbes]? Honest fellow [Johnson, Schmidt, Hudson, etc.]? — 156. The repetition . . . shifting of the ground, and the Latin phrase are taken from the ceremonies of conjuration [Tschischwitz]? **Hic et ubique** = here and everywhere. — 161. The quartos add to "swear," in this line, the words "by his sword." Do they better the sense? — 163. **pioner**. A pioneer goes before the army to clear the road, dig trenches, etc. "Pioneers with spade and pickaxe armed," *Paradise Lost*, I. 676. Fr. *pie*, Lat. *pes*, a foot. The Fr. *pion*, Eng. *pawn*, in chess, is one of the foot-soldiers of the game. V. ii. 144. — Purpose and effect of Hamlet's levity? — 165. **as a stranger**, etc. = receive it . . . under your own roof . . . keep it secret. Alluding to the laws of hospitality [Warburton]? Seem not to know it [Mason]? Receive it without doubt or question [Clark and Wright]? Choose. — 167. **your**. The folios have *our*. Which is better here? III. ii. 3, 108; IV. iii. 21. Is a philosophic as opposed to a credulous spirit discernible in Horatio? Hudson and others think that here is a mild sneer at philosophy. Lat. *iste* = that of yours [with contempt]. — **antic**. Originally a doublet of *antique*, Lat. *antiquus*, of the

That you, at such time seeing me, never shall,
 With arms encumber'd thus, or this head-shake,
 Or by pronouncing of some doubtful phrase, 175
 As 'Well, well, we know,' or 'We could, an if we would,'
 Or 'If we list to speak,' or 'There be, an if they might,'
 Or such ambiguous giving-out, to note
 That you know aught of me: this not to do,
 So grace and mercy at your most need help you, 180
 Swear.

Ghost. [*Beneath*] Swear.

Hamlet. Rest, rest, perturbed spirit!—So, gentlemen,
 With all my love I do commend me to you;
 And what so poor a man as Hamlet is 185
 May do, to express his love and friending to you,
 God willing, shall not lack. Let us go in together;
 And still your fingers on your lips, I pray.
 The time is out of joint;—O cursed spite,
 That ever I was born to set it right!— 190
 Nay, come, let's go together. [*Exeunt.*]

olden time; then fanciful, odd, capricious, foolish [*Moberly*] ? disguised [*Clark and Wright*] ? Has he already begun to counterfeit madness ? See Introduction.—174. **arms encumbered**=arms folded in sign of wisdom [*Moberly*] ? arms [of another person] seized as if to whisper in his ear, or button-hole him ?—173. **time**. The quartos read *times*. Better ? **seeing**. Dissyllable ? in scanning ? **never**. Dissyllable here ? Must we reduce these lines to a tame uniformity of ten syllables each ? *Abbott*, 470.—175. **of** naturally followed a verbal noun. *Abbott*, 178. Why is not *the* used before it ? *Abbott*, 89.—176, 177. **an if**.—Icelandic *enda*, moreover, if. "Shakespeare's *an* is nothing but a Scandinavian use of the common word *and*. When the force of *an* grew misty, it was reduplicated by the addition of 'if' . . . *an if* really meaning *if if*." So *and if* in *Matthew*, xxiv. 48. *Skeat*. See I. ii. 147.—177. **be** is used instead of *are* for euphony or variety ? See *Abbott*, 300.—178. **giving out**=indication, intimation, profession ?—**to**. Superfluous ? Does it make the meaning more clear ? *Abbott*, 416.—180. **most**=greatest ? Frequent usage in Shakespeare ? See *Abbott*, 17.—183. **perturbed**, etc. Pathos here ?—184. **commend**=recommend to kind remembrance ? intrust ?—185. Hamlet frequently speaks of himself in the third person [*Clarke*] ? characteristic of what sort of men ?—186. **friending**=friendliness ? *Friend* is often a verb in Shakespeare ?—187. **lack**=be wanting ? as in I. iv. 3 ? See *Gen.* xviii. 28, "Peradventure there shall lack five."—189. **out of joint**, etc. How ? Does he realize that the burden laid on him is too great for his strength ? How is he hampered in his surroundings ? Which is the emphatic word in line 190 ?—191. **Nay**. Why "nay" ? Progress made thus far in the plot ? in the development of character ?

ACT II.

SCENE I. *A Room in Polonius's House.**Enter* POLONIUS and REYNALDO.

Polonius. Give him this money and these notes, Reynaldo.

Reynaldo. I will, my lord.

Polonius. You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquiry
Of his behavior.

Reynaldo. My lord, I did intend it. 5

Polonius. Marry, well said, very well said. Look you,
sir,

Inquire me first what Danskers are in Paris,
And how, and who; what means, and where they keep;
What company, at what expense; and finding
By this encompassment and drift of question 10
That they do know my son, come you more nearer —
Than your particular demands will touch it:
Take you, as 't were, some distant knowledge of him,

How long a time elapses between the first and second acts?—3 shall=will? See *Ps.* xxiii. 6. *Abbott*, 315.—**marvellous.** Adjectives are continually used in Shakespeare for adverbs. Any special reason here? *Abbott*, 1.—4. **inquiry.** The quartos have *inquire*. Better? *Abbott*, 451.—7. **me**=for me? The so-called “ethical dative”? See II. ii. 560. The ethical dative denotes a person to whom the thought is of special interest. *Julius Cæsar*, I. ii. 256, “he plucked me ope his doublet.” See *Abbott*, 220.—**Danskers.** The old name of Denmark was *Danske*. The Scandinavian *sk* is softened into the English *ish*?—8. **keep.** So in *Merchant of Venice*, III. iii. 19; *Measure for Measure*, III. i. 10. So Tennyson in *In Memoriam* . . . “as yet I keep within his courts.” 10. **encompassment and drift**=scope and tendency [Clark and Wright]? winding and circuitous course [Caldecott]? *encompassment*=circumlocution [Webster]? “*Lat. com* for *cum*, together, and *passus*, a pace, step, way, pass, route; whence *compassus*, a route that comes together or joins itself, a circuit.” *Skeat*.—11. **come you**=you come? you are sure to come?—**more nearer.** “*Er* and *est* . . . lost something of their force, and sometimes received . . . *more* and *most* . . . for greater emphasis.” *Abbott*, 11. In *Merchant of Venice*, IV. i. 242, “How much more elder art thou than thy looks!” See *Hamlet*, III. ii. 283; III. iv. 155; V. ii. 121.—12. **it.** What? “*It* is sometimes used indefinitely, as the object of a verb, and seems to indicate a pre-existing object in the mind.” *Abbott*, 226.—13. **Take you**=assume [Clark and

11/28/1898.

As thus, 'I know his father and his friends,
And in part him,' — do you mark this, Reynaldo? 15

Reynaldo. Ay, very well, my lord.

Polonius. 'And in part him; but' you may say 'not well;

But, if 't be he I mean, he's very wild,
Addicted' so and so: and there put on him
What forgeries you please; marry, none so rank 20
As may dishonor him; take heed of that;
But, sir, such wanton, wild, and usual slips
As are companions noted and most known
To youth and liberty.

Reynaldo. As gaming, my lord. 24

Polonius. Ay, or drinking, fencing, swearing, quarrelling,
Drabbing; you may go so far.

Reynaldo. My lord, that would dishonor him.

Polonius. Faith, no; as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency; 30
That's not my meaning: but breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.

Reynaldo. But, my good lord, — 35

Polonius. Wherefore should you do this?

Wright]? assume the appearance of having [Rolfe, Delius, etc.]? — 20. **forgeries** = fabrications, false charges? (Lat. *fabrica*, a workshop, also a fabric; whence, by usual letter changes, *fabr'ca*, *faurca*, *faurga*, *forga*, and finally *forge*. Thus *forge* is a doublet of *fabric*. *Skeat.* — 22. **slips** = offences? slight offences. — 24. **to youth**, etc. = companions to youth? or most known to youth? — 25. **fencing**. Why is this included among slips? "The cunning of Fencers [is now] applied to quarrelling." *Gosson* (1554–1623) in *Schoole of Abuse*, 1579. — 28. **season**. As in I. ii. 192? modify? qualify? — 29. **another** = quite different? a further [Hudson]? a deeper, as *ἄλλως*, *allōs*, means particularly, and *ἄλλος ὀδύτης*, *allos hodites*, an out-of-the-way or foreign traveller [Moberly]? — 31. **breathe** = whisper [Clark and Wright]? utter, speak [Dyce, Rolfe, etc.]? — **quaintly** = ingeniously, cleverly, artfully, neatly? Certainly derived from Lat. *cognitus*, known, well-known, famous; though confused with Lat. *comptus*, neat, adorned. *Skeat.* — 32. **taints**. Lat. *tingere*, to tinge, dye; Fr. *teindre*, to stain. — 34. **unreclaimed**. "Cotgrave has '*Adomestiquer*: to tame, reclaim, make gentle.' A term of falconry." *Clark and Wright.* See *Romeo and Juliet*, IV. ii. 47. — 35. **of general assault** = such as youth is generally assailed by [Hudson]? to which all young men are liable [Dyce]? such as generally attacks people

Reynaldo.

Ay, my lord,

I would know that.

Polonius.

Marry, sir, here 's my drift ;

And, I believe, it is a fetch of warrant.

You laying these slight sullies on my son,

As 't were a thing a little soil'd i' the working,

40

Mark you,

Your party in converse, him you would sound,

Having ever seen in the prenominate crimes

The youth you breathe of guilty, be assur'd

He closes with you in this consequence :

45

' Good sir,' or so, or ' friend,' or ' gentleman,'

According to the phrase or the addition

Of man and country.

Reynaldo.

Very good, my lord.

Polonius. And then, sir, does he this — he does — what was I about to say? By the mass, I was about to say something ; where did I leave?

51

Reynaldo. At ' closes in the consequence,' at ' friend or so,' and ' gentleman.'

Polonius. At ' closes in the consequence,' ay, marry ;

He closes thus : ' I know the gentleman ;

55

I saw him yesterday, or t' other day,

Or then, or then, with such, or such, and, as you say,

There was he gaming, there o'ertook in 's rouse,

[Moberly]? — 36. **Ay.** Metrically a dissyllable. *Rolfe.* " Monosyllables which are emphatic . . . often take the place of a whole foot." *Abbott*, 481, 482. See IV. vii. 58. — 38. **fetch of warrant** = warranted artifice [Dyce]? allowable stratagem [Hudson]? an artful stratagem [Moberly]? — 40. **As 't were**, etc. = as you might speak of an article slightly soiled [Moberly]? as having . . . unavoidably contracted some small blemishes [Caldecott]? — 42. **converse** = conversation? Accented as in *Othello*, III. i. 34? Shakespeare uses the noun three times. — **him** = he whom [Clark and Wright]? I mean him whom? *Abbott*, 208, gives several examples in which Shakespeare uses *him* for *he*. — 43. **pre-nominate** = forenamed, aforesaid? *Lat. præ*, before; *nomen*, name. As to the omission of *d*, see I. ii. 20. *Abbott*, 342. — 44. **breathe**. Line 31. — 45. **closes**, etc. = falls in with you into this conclusion [Caldecott]? **in this consequence** = by the consequence or drift of your talk [Moberly]? in thus following up your remark [Schmidt]? — 47. **addition** = as in I. iv. 20? *Macbeth*, I. iii. 106; III. i. 99. — 50. **mass** = Lord's Supper, eucharist? *Lat. missa*, dismissal; *mittere*, to send. Either because the congregation is dismissed, or because the catechumens are sent away. *By the mass* is omitted from the folios, as being an oath [Collier]? — 51. **leave** = leave off? Often so in Shakespeare. — 58. **o'ertook** = overtaken by intoxication? There was a tendency in the age of Elizabeth to drop the *en*, and use the past tense for the participle. *Abbott*,

There falling out at tennis ; ' or perchance,

' I saw him enter such a house of sale,'

Videlicet, a brothel, or so forth.

See you now ;

Your bait of falsehood takes this carp of truth ;

And thus do we of wisdom and of reach,

With windlasses and with assays of bias,

By indirections find directions out :

So, by my former lecture and advice,

Shall you my son. You have me, have you not ?

Reynaldo. My lord, I have.

Polonius. God be wi' you ; fare you well.

Reynaldo. Good my lord !

Polonius. Observe his inclination in yourself.

Reynaldo. I shall, my lord.

Polonius. And let him ply his music.

Reynaldo.

Well, my lord.

Polonius. Farewell !

[*Exit Reynaldo*.]

Enter OPHELIA.

How now, Ophelia ! what 's the matter ?

Ophelia. O, my lord, my lord, I have been so affrighted !

343. — **rouse**, as in I. ii. 127. — 61. **videlicet** = to wit, viz. — 64. **of wisdom** = wise ? See *of mercy*, IV. vi. 18. — **reach** = mental grasp ? *of reach* = with far-reaching minds ? *Abbott*, 168, gives this *of* the sense of *by means of*. See I. iv. 56. In *Love's Labor's Lost*, "we of taste and feeling." — 65. **windlasses** = winding, roundabout ways ? subtleties ? "Apparently compounded of *wind* (a verb) and *lace* . . . the old sense of *lace* was a snare or bit of twisted string, so that the use of it in the sense of 'bend' is not remarkable. Thus *windlass* probably = *wind-lace*, a winding bend, a circuitous track." *Skeat*. — **assays**, attempts, essays, trials ? — **bias**. "A *bias* is a weight in one side of a bowl, which keeps it from rolling straight to the mark, as in nine-pins." *Hudson*. "The player does not aim . . . directly, but in a curve, so that the bias brings the ball round." *Clark and Wright*. *Bias* = an inclination to one side, a slope ? *Assays of bias* = indirect attempts ? — 68. **have me** = understand me ? **me** = my meaning ? — 69. **God be wi' you**. Three folios have *God buy you*. *Good-by* is a contraction of these words ? *Macbeth*, III. i. 43. — **fare** originally = travel, speed. Life is a journey, a pilgrimage ? A. S. *faran*, to travel. — 70. **Good my lord** ! I. ii. 169 ; II. ii. 508. Why put an exclamation point (!) after *lord* ? — 71. **Observe his inclination in yourself** = Observe his inclination in your own person, not by spies [Johnson] ? The temptations you feel, suspect in him [Copell] ? Find them out by personal observation [Caldecott] ? Conform your own conduct to his inclinations [Clark and Wright] ? Use your own eyes upon him, as well as learn from others ; or the meaning may be, comply with his inclinations in order to draw him out [*Hudson*] ? Choose. — 73. **ply his music** = attend to his music-lessons

Polonius. With what, i' the name of God?

Ophelia. My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbrac'd;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ankle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors, — he comes before me.

80

Polonius. Mad for thy love?

Ophelia. My lord, I do not know; 85
But truly, I do fear it.

Polonius. What said he?

Ophelia. He took me by the wrist and held me hard;
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so;

90

[Schmidt]? go on to what tune he pleases . . . conduct himself in any style, and at any rate he chooses [Clark]? fiddle his secrets all out [Hudson]? gamble, swear, quarrel, drab, enter houses of sale, *videlicet* brothels; only let him ply his music: true cavalier breeding! [Vischer]? — 76. **God.** Changed to *Heaven* in the folios. Was it on account of the act of Parliament forbidding the utterance of the sacred name on the stage? — 77. **closet** = chamber, which word is used in the folios. III. ii. 307. Old Fr. *clus*, an enclosed space; diminutive ending *-et*. Lat. *clausum*, closed; *claudere*, to shut. — 78. **doublet** = a close, tightly-fitting waistcoat, the skirts reaching a little below the girdle. Fr. *double*, and diminutive *-et*. Lat. *duo*, two, and *plicare*, to fold. — **unbraced** = unfastened, as in *Julius Cæsar*, I. iii. 48, and II. i. 262? — 80. **ungartered**, as a lover's ought to be in *As You Like It*, III. ii. 352! — **down-gyved** = hanging like gyves or fetters [Clark and Wright]? hanging down like the loose cincture that confines the fetters or gyves round the ankles [Hudson]? rolled down [Theobald]? Welsh *gefyn*, a fetter. — 82. **purport.** How accented? Scan. Not found elsewhere in Shakespeare. — 82, 83. **so . . . do.** "Bearing in mind that *as* is simply a contraction for '*all-so*,' we shall not be surprised at some interchanging of *so* and *as*." Abbott, 275. *Macbeth*, I. ii. 43. — 84. The line lacks a syllable? Hence Abbott, 478, makes *horrors* a trisyllable. Says Furness, "Why not let Ophelia's strong emotion shudderingly fill up the gap?" Yes; and why not in the same way fill many an incomplete line? — 84. **mad.** Many think so; but Lowell (*Among My Books*, I. p. 220) says, "If you deprive Hamlet of reason, there is no truly tragic motive left. He would be a fit subject for Bedlam, but not for the stage. We might have pathology enough, but no pathos. . . . If Hamlet is irresponsible, the whole play is a chaos." Was he, then, necessarily shamming? See quotations from Taine, Hugo, Furness, etc., in the Introduction. — 90. **perusal** = examination [Clark and Wright]? study [Rolfe, etc.]? — 91. **as = as if?** See I. ii. 217. — **draw** = make a picture of? — Scan. Lines with four accents, where there is a change of thought, are not uncom-

At last, a little shaking of mine arm,
 And thrice his head thus waving up and down,
 He rais'd a sigh so piteous and profound
 That it did seem to shatter all his bulk 95
 And end his being: that done, he lets me go;
 And, with his head over his shoulder turn'd,
 He seem'd to find his way without his eyes;
 For out o' doors he went without their help,
 And, to the last, bended their light on me. 100

Polonius. Come, go with me; I will go seek the king.

✓ This is the very ecstasy of love, ✓
 Whose violent property fordoes itself
 And leads the will to desperate undertakings,
 As oft as any passion under heaven 105
 That does afflict our natures. I am sorry, —
 What, have you given him any hard words of late?

Ophelia. No, my good lord, but, as you did command,
 I did repel his letters, and denied
 His access to me.

Polonius. That hath made him mad. 110
 I am sorry that with better heed and judgment
 I had not quoted him. I fear'd he did but trifle,
 And meant to wreck thee; but beshrew my jealousy!

mon [Abbott, 507]? Let the pause after *it* supply the gap? See note on line 84.—92. **shaking.** "A verbal substantive, *is made*, is understood." *Tschischwitz.* "Of naturally followed a verbal noun." *Abbott*, 178.—95. **bulk**=chest [Singer, White, Hudson, etc.]? body [Malone, Dyce, etc.]? The original idea in *bulk* is a swelling. Gaelic *bulg*, belly, lump, mass; *bulk*, the trunk of the body, and *bulk*, magnitude, connected by the notion of *bulging*. *Skeat.*—100. **their light**, etc. "There is more than the love of forty thousand brothers in that hard grasp of the wrist; in that long gaze at arm's length; in the force that *might*, but *will* not, draw her nearer; and never a word from this king of words! His *first* great silence; the *second* is death!" *Miles* (*Review of Hamlet*, p. 28, cited by *Furness*).—101. **go seek.** *To* omitted? or *and*? I. v. 132. *Abbott*, 349.—102. **ecstasy**, Gr. *ἐκστασις*, *ecstasis*; *ek*, out, *στασις*, standing; Lat. *ecstasis*, a being *beside one's self* (as *Ophelia* is "divided from herself" in IV. v. 68; the condition of one who is *out of his head*; *alienation* of mind, madness, any violent perturbation of soul. III. i. 160; III. iv. 74, 136, 137; *Macbeth*, III. ii. 22; IV. iii. 170.—103. **fordoes**=undoes, destroys? "*For*, like the German *ver*, has a negative sense in composition . . . sometimes intensive." *Clark and Wright.* See V. i. 210.—109. **repel**=send back? refuse to receive?—112. **quoted**=noted, marked? "Invariably used by Shakespeare in the sense of observe." *M. Mason.* Lat. *quotus*, *quota*, how much, how many; Low Lat. *quotāre*, to say how many (with reference as to the numbering of chapters), to mark off into chapters and verses.—113. **wreck.** As a noun this means "that which is cast on shore," as sea-weed; then, ship-

By heaven, it is as proper to our age
 To cast beyond ourselves in our opinions 115
 As it is common for the younger sort
 To lack discretion. Come, go we to the king:
 This must be known; which, being kept close, might move
 More grief to hide than hate to utter love. [Exeunt.]

SCENE II. *A Room in the Castle.*

Enter KING, QUEEN, ROSENCRANTZ, GUILDENSTERN, and Attendants.

King. Welcome, dear Rosencrantz and Guildenstern!
 Moreover that we much did long to see you,
 The need we have to use you did provoke
 Our hasty sending. Something have you heard
 Of Hamlet's transformation; so I call it, 5
 Sith nor the exterior nor the inward man
 Resembles that it was. What it should be,

wreck, ruin. A. S. *wrecan* = drive, cast forth. The folios and most of the quartos spell the word with an *a*, and some editors interpret the word as meaning *rack*, torture, grieve. Better? — **beshrew** = a mischief on, plague on? See note on *shrewdly*, I. iv. 1. "The prefix *be-* or *by-* (Gothic *bi-*; O. Sax. *bi-*; Ger. *be-*, *bei-*; Dutch *be-*) denotes nearness, or is intensive. Sometimes it seems to have lost its force. Sometimes it renders an intransitive verb transitive, as *beseem*, *befall*, *bemoan*; or it changes the direction of the transitive relation, as *behold*, *beset*, *betake*; or it spreads the action, as *bedaub*, *bedeck*, *bespot*." Sprague (*Masterpieces in English Literature*, p. 297). — **jealousy**. "Used by Shakespeare in a wider sense than now." Clark and Wright. — 114. **proper** = appropriate? peculiar? *proper to* = characteristic of? — 115. **cast** = compute, calculate [Schmidt]? contrive, design, plan [Clark and Wright]? — **cast beyond**, etc. = to forecast more than we ought for our own interests [Moberly]? let cunning go farther than reason can attend it [Johnson]? overreach ourselves with our own policy [Hudson]? — 118, 119. **close** = secret? **might move more grief**, etc. = the king may be angry at my telling of Hamlet's love; but more grief would come from hiding it [Moberly]? Hamlet's mad conduct might cause more grief if it were hidden, than the revelation of his love for Ophelia would cause hatred, i.e., on the part of the king and queen [Clark and Wright]? We may cause more of grief to others than of hatred on his [Hamlet's] part by disclosing it [Hudson]? Hudson adds, "The poet sometimes strains language pretty hard in order to close a scene with a rhyme."

SCENE II. — 2. **Moreover** = over and above the fact? besides? — 3. **provoke** (Lat. *pro*, forth; *vocāre*, to call). — 5. **I**. The quartos omit this *I*. Effect on the meaning? the scanning? — 6. **Sith** = since? A. S. *sith*, after, later, akin to Gothic *seithus*, late; Icel. *senin*, slow, late; Lat. *se-ro*, late. A. S. *siththan*, *sithdhan* = after that. *Sithens* arose from addition of adverbial ending *-s* or *-es* to the older form *sithen*. *Sins* is abbreviation of Mid. Eng. *sithens*. *Since* is written for *sins* to keep the

More than his father's death, that thus hath put him
 So much from the understanding of himself,
 I cannot dream of. I entreat you both, 10
 That, being of so young days brought up with him,
 And sith so neighbor'd to his youth and humor,
 That you vouchsafe your rest here in our court
 Some little time; so by your companies
 To draw him on to pleasures, and to gather, 15
 So much as from occasion you may glean,
 Whether aught to us unknown afflicts him thus,
 That, open'd, lies within our remedy.

Queen. Good gentlemen, he hath much talk'd of you;
 And sure I am, two men there are not living 20
 To whom he more adheres. If it will please you
 To show us so much gentry and good will
 As to expend your time with us awhile,
 For the supply and profit of our hope,
 Your visitation shall receive such thanks 25
 As fits a king's remembrance.

Rosencrantz. Both your majesties
 Might, by the sovereign power you have of us,
 Put your dread pleasures more into command
 Than to entreaty.

final s sharp. *Skeat.*—8, 9. **put him . . . from.** So III. i. 174, 175? Repeatedly found in Shakespeare as in *Romeo and Juliet*, III. v. 107. —10. **of.** Superfluous? The folios have *deeme*? Better?—11. **of=** from? as we still say “of late”? *Abbott*, 167. So “of long time,” *Acts* viii. 11; *Maetzner*, ii. 221.—12. **sith.** Line 6.—**neighbor'd**=associated or intimate with [Rolle? So *Henry V.*, I. i. 62.—**humor**=temper of mind, disposition [Corson]? The quartos have *havior*, *hav*, *haviour*? Preferable? Lat. *humēre* or *umēre*, to be moist; *humor*, moisture. Fr. *humeur*, humor, temper, disposition. The state of the mind was once believed to depend on the condition of the *fluids* of the body; the four humors causing the four “complexions” or temperaments,—choleric, melancholic, phlegmatic, and sanguine. See note on I. iv. 27.—13. **That.** Needless?—**vouchsafe your rest**=please to reside [Caldecott]? kindly remain?—14. **companies.** See note on *loves*, I. i. 173; *wisdoms*, I. ii. 15.—17. **Whether.** Monosyllable? as it is said to be often in Shakespeare. Often it is written *whē'r* or *whēre*? Must we reduce the foot to an iambus? *Abbott*, 466.—This line is omitted in the folios. Is it needed?—18. **open'd**=disclosed? So repeatedly in Shakespeare.—22. **gentry**=courtesy [Schmidt, Wright, etc.]? complaisance [Warburton]? courtesy, gentleness, or good-breeding [Hudson]? So in V. ii. 109. Old Fr. *genterise*, rank; *gentil*, gentle, gracious; Lat. *gentilis*, belonging to a gens or clan; akin to *genteel*, of noble race, well-bred. See *Stormonth*.—24. **supply and profit**=aid and furtherance [Caldecott]? feeling and realizing [Hudson]?—25. **visitation.** Present meaning of this word?—27. **of**=over? *Abbott*, 174.—29. **to**=into?—

Guildenstern. But we both obey,
And here give up ourselves, in the full bent 30
To lay our service freely at your feet,
To be commanded.

King. Thanks, Rosencrantz and gentle Guildenstern.

Queen. Thanks, Guildenstern and gentle Rosencrantz ;
And I beseech you instantly to visit 35
My too much changed son. — Go, some of you,
And bring these gentlemen where Hamlet is.

Guildenstern. Heavens make our presence and our practices
Pleasant and helpful to him !

Queen. Ay, amen !

[*Exeunt* ROSENCRANTZ, GUILDENSTERN, and some Attendants.

Enter POLONIUS.

Polonius. The ambassadors from Norway, my good lord,
Are joyfully return'd. 41

King. Thou still hast been the father of good news.

Polonius. Have I, my lord? Assure you, my good liege,
I hold my duty, as I hold my soul,
Both to my God and to my gracious king ; 45
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath us'd to do, that I have found
The very cause of Hamlet's lunacy.

King. O, speak of that ; that do I long to hear. 50

Polonius. Give first admittance to the ambassadors ;
My news shall be the fruit to that great feast.

King. Thyself do grace to them, and bring them in. —

[*Exit* POLONIUS.]

But. Omitted in the folios. Is it needed? Might a pause between the speeches fill out the time? — 30. **bent** = endeavor, straining [Schmidt]? utmost degree . . . the expression is derived from archery [Johnson]? inclination, as in III. ii. 359; *Twelfth Night*, II. iv. 37? — 34. **gentle**. Prettily the queen applies this word? — 38. **Heavens**. This plural is often so used in Shakespeare; as in *Antony and Cleopatra*, I. ii. 57. — 42. **still**. See I. i. 122; I. ii. 48. — 43. **Assure you** = I assure you? be assured? assure yourself? — **liege**. Old High Ger. *ledec*; Mod. Ger. *ledig*, free. A *liege* lord seems to have been a lord of a free band, and his *lieges* . . . free from all other obligation. *Skeat*. — 45. **and**. The folios have "one." As good? — 47. **trail** = course of an animal pursued by the scent [Johnson]? — 52. **fruit** = dessert after meat [Johnson]? Two folios have *newes* instead of *fruit*; two have *news*: whence

He tells me, my sweet queen, that he hath found
The head and source of all your son's distemper. 55

Queen. I doubt it is no other but the main, —
His father's death, and our o'erhasty marriage.

King. Well, we shall sift him. —

Re-enter POLONIUS, *with* VOLTIMAND and CORNELIUS.

Welcome, my good friends !

Say, Voltimand, what from our brother Norway?

Voltimand. Most fair return of greetings and desires. 60

Upon our first, he sent out to suppress
His nephew's levies, which to him appear'd
To be a preparation 'gainst the Polack,
But, better look'd into, he truly found
It was against your highness : whereat griev'd, 65

That so his sickness, age, and impotence,
Was falsely borne in hand, sends out arrests
On Fortinbras ; which he, in brief, obeys,
Receives rebuke from Norway, and in fine
Makes vow before his uncle never more 70

To give the assay of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied as before, against the Polack ; 75

With an entreaty, herein further shown, [*Giving a paper.*]
That it might please you to give quiet pass
Through your dominions for this enterprise,

Tschischwitz, following Hunter, changes "fruit" to "nuts" ! — 54. **my sweet queen.** Two quartos have "my dear Gertrude." Preference ? White says the quarto reading "smacks less of the honeymoon." — 56. **doubt** = suspect ? fear ? Lines 116, 117, 118, 119. — **but** = than ? I. i. 102. — **the main** = the main point ? *in* the main point [Staunton] ? the main cause, as in 2 *Henry VI.*, I. i. 208 ? Lat. *magnus*, great ; Icel. *megin*, strength, chief. — 60. **desires** = kind wishes ? — 61. **first** = greeting and desire, first expression of the ambassador's request [Clark and Wright] ? audience or opening of our business [Caldecott] ? — 63. **Polack.** I. i. 63. — 64. **truly was** ? or **truly found** ? The Elizabethan authors took great liberties in the transposition of adverbs. *Abbott*, 420. — 67. **borne in hand** = deceived, deluded ? cheated [Moberly] ? deluded by false assurances or expectations [Hudson] ? *Macbeth*, III. i. 80. — **sends.** "When there can be no doubt what is the nominative, it is sometimes omitted." *Abbott*, 399. So III. i. 8 ? — **assay** = proof, trial, test. III. iii. 69. — **arms** = war ? battle ? — 73. **three.** The quartos

On such regards of safety and allowance
As therein are set down.

King. It likes us well ; 80
And at our more consider'd time we 'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labor.
Go to your rest ; at night we 'll feast together :
Most welcome home ! [*Exeunt* VOLTIMAND and CORNELIUS.]

Polonius. This business is well ended. — 85
My liege, and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, (since brevity is the soul of wit,) 90
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad :
Mad call I it ; for, to define true madness,
What is 't but to be nothing else but mad ?
But let that go.

Queen. (More matter, with less art.) 95

have *three-score*. Preferable ? Commercial value of money in those ages ? — 79. **regards**, etc. = terms securing the safety of the country, and regulating the passage of the troops through it [Clark and Wright] ? conditions safe and allowable [Rolfe] ? *pledges* of safety to the country, and *terms* of permission [Hudson] ? — 80. **likes** = pleases ? "There are more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in Modern English." Abbott, 297, tries to account for it. — 81. **considered time** = time for consideration ? Abbott, 294, 374, shows how such indefinite and apparently not passive use (of passive participles like "considered") arose. — 82. **Answer**, etc. Is the *order* of words right in this line ? — 83. **well-took**. Shakespeare also uses *taken* and *ta'en*. I. ii. 14 ; I. iii. 106. — 84. **feast**. The king's intemperance is never suffered to be forgotten [Johnson] ? — 86. **expostulate** = discuss fully [Clark and Wright] ? reason earnestly [Skeat] ? show by discussion, to put the pros and cons, to answer demands upon the question [Caldecott] ? "Shakespeare also uses the word in its modern and legitimate sense." *Clark and Wright*. Probably from Lat. *postulāre*, to ask, fr. *poscere*. *Ex*-as prefix signifies *out, out-and-out, thoroughly, earnestly*. — 90. **wit** = knowledge [Clark and Wright] ? understanding [Johnson] ? wisdom [Staunton] ? common sense, as is often the case in Shakespeare ? Note the beauty of the proverb ; but does the next line help it ? — 91. **flourishes**. Dissyllable ? or is the line an Alexandrine ? — 93, 94. "Murder is when a man is murderously killed ; the killing in such a case constitutes murder." *Western judge charging a jury*. — 93. **Mad call I it**, etc. The use of language like that of Polonius would not, in Shakespeare's euphuistic days, argue that complete folly which it would at the present time [Moberly] ? — 95. **more matter**, etc. = more matter with less mannerism [Rolfe, etc.] ? — **less art** = a less stilted style ? less rhetoric ? The queen uses "art" with refer-

Polonius. Madam, I swear I use no art at all.
That he is mad, 't is true ; ('t is true 't is pity,
And pity 't is 't is true) a foolish figure ;
But farewell it, for I will use no art.

Mad let us grant him, then ; and now remains 100
That we find out the cause of this effect,
Or rather say, the cause of this defect,
For this effect defective comes by cause :
Thus it remains, and the remainder thus.
Perpend. 105

I have a daughter — have while she is mine —
Who, in her duty and obedience, mark,
Hath given me this ; now gather, and surmise.

[Reads] ' *To the celestial and my soul's idol, the most beauti-
fied Ophelia,* ' — 110

That's an ill phrase, a vile phrase ; ' beautified ' is a vile
phrase : but you shall hear. Thus :

[Reads] ' *In her excellent white bosom, these, etc.* ' 115

Queen. Came this from Hamlet to her ?

Polonius. Good madam, stay awhile ; I will be faithful. 115
[Reads] ' *Doubt thou the stars are fire ;*

Doubt that the sun doth move ;

Doubt truth to be a liar ;

But never doubt I love. 119

' *O dear Ophelia, I am ill at these numbers. I have not art*

ence to Polonius' stilted style ; the latter uses it as opposed to truth and nature [Delius] ? — 100. **remains.** *It remains ? or there remains ?* *Abbott*, 404. — 105. **Perpend.** *Lat. perpendere, to weigh carefully, ponder.* A word used only by Pistol, Polonius, and the clowns [Schmidt] ? May we suppose that a long pause ensues to fill out this line ? Is Polonius hesitating from embarrassment ? — 110. **beautified is a vile phrase.** Do you agree with Polonius ? Is the word a mongrel or hybrid of French and Latin ? The Elizabethans were not "so particular" about hybrids as we. *Abbott*, 428. Does the word indicate that her beauty is the work of art ? Is it, as Johnson says, "a vile phrase for the ambiguity of its meaning" ? It is a verb in *Two Gentlemen of Verona*, IV. i. 55. — 113. **in**=into ? Like *in* when we say "fell *in* love" ? V. ii. 70. So in *Two Gentlemen of Verona*, III. i. 249, 250. *Abbott*, 159. — **bosom.** Steevens says, "Women anciently had a pocket" there for love-letters, money, etc. Is Hamlet more poetic than that ? Storffrich thinks Polonius adroitly interpolates the words, "In her excellent white bosom, these" ! — **these.** The word *these* was usually added at the end of the superscription of letters [Hudson] ? — 116. **Doubt**=be doubtful about [Meiklejohn] ? have a misgiving, have a half belief [Clarke] ? suspect, as in I. ii. 256 [Clark and Wright] ? — 119. **doubt**=disbelieve ? Is it necessary thus to give two meanings to *doubt* ? — 120. **numbers.** Is a play

to reckon my groans; but that I love thee best, O most best, believe it. Adieu.

‘Thine evermore, most dear lady, whilst this
machine is to him, HAMLET.’

This in obedience hath my daughter shown me, 125
And more above, hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.

King. But how hath she
Receiv’d his love?

Polonius. What do you think of me?

King. As of a man faithful and honorable. 130

Polonius. I would fain prove so. But what might you
think,

When I had seen this hot love on the wing —
As I perceiv’d it, I must tell you that,
Before my daughter told me — what might you,
Or my dear majesty your queen here, think, 135
If I had play’d the desk or table-book,
Or given my heart a winking, mute and dumb,
Or look’d upon this love with idle sight;
What might you think? No, I went round to work,
And my young mistress thus I did bespeak: 140
‘Lord Hamlet is a prince, out of thy star;
This must not be:’ and then I precepts gave her,

on this word implied in the next line? — 121. **reckon** = count, number [Schmidt]? express in verse; to number metrically [Delius]? — **most best** lady? or love thee **most best**? — 124. **machine** = body? Not elsewhere used by Shakespeare. “Hamlet’s letter is written in the affected language of euphuism [Clark and Wright]? *Euphuism*, V. ii. 90, *et seq.* — 126. **more above** = moreover? besides? See line 2. — **hath** = she hath? — 127. **by** = with [Abbott, 145]? — 133. **I perceived**, etc. “There is much humor in the old man’s inveterate foible for omniscience.” *Moberly*. Is Polonius consciously lying? — 136. **played**, etc. = just minutely the matter down in my own mind [Moberly]? been the agent of their correspondence, their *confidant* [Warburton, etc.]? noted it down in my tables or memorandum-book, and let it go no further [Meiklejohn]? “A desk or table-book does not prate of what it contains.” *Hudson*. — 137. **winking** = hint? connivance? For *winking* the quartos read *working*. Admissible? — 138. **idle** = indifferent? — 139. **round** = squarely? downright? directly, without ceremony? The reverse of its literal meaning, i.e., *without circuitry* [Caldecott]? *Abbott*, 60. — 140. **bespeak**. See note on *beshrew*, II. i. 113. — 141. **star** = destiny [Hudson, Collier]? sphere [White]? influence of the star which governs thy fortunes [Staunton]? — **out of thy star** = beyond the horoscope of your fortune [Moberly]? above thee in fortune [Schmidt]? *Twelfth Night*, II. v. 156. — 142. **precepts**. The quartos have *prescripts*.

That she should lock herself from his resort,
 Admit no messengers, receive no tokens.
 Which done, she took the fruits of my advice; 145
 And he, repulsed — a short tale to make —
 Fell into a sadness, then into a fast,
 Thence to a watch, thence into a weakness,
 Thence to a lightness, and by this declension
 Into the madness wherein now he raves, 150
 And all we mourn for.

King. Do you think 't is this?

Queen. It may be, very likely.

Polonius. Hath there been such a time — I'd fain know
 that —

That I have positively said ' 'T is so,'
 When it prov'd otherwise?

King. Not that I know. 155

Polonius. [*Pointing to his head and shoulder*] Take this
 from this, if this be otherwise.

It circumstances lead me, I will find
 Where truth is hid, though it were hid indeed
 Within the centre.

King. How may we try it further?

Polonius. You know, sometimes he walks four hours to-
 gether 160

Here in the lobby.

Queen. So he does indeed.

Polonius. At such a time I'll loose my daughter to him :

Equally good? — 145. **took the fruits of** = profited by [Schmidt]? She took the fruits of my advice when she obeyed advice; the advice was then made fruitful [Johnson]? — 148. **watch** = a sleepless state [Caldecott]? *insomnia*? Scan. *Abbott*, 481, *et seq.* — 149. **lightness** = light-headedness? — **declension**. How much of this account by Polonius is true? In what does the humor of the passage consist? — 151. **all we**. "A feeling of the unemphatic nature of the nominatives *we* and *they* prevents us from saying 'all we.' " *Abbott*, 240. See *Mark* xii. 44: "All they did cast in of their abundance. — **for**. Supply the object implied in *wherein*. — 151. **'t is this**. The quartos followed by Pope and others omit *'t is*. Well? — 159. **centre** = the middle of the palm of the hand [Tschischwitz]? the earth, the centre of the solar system, or of the Ptolemaic universe [Hudson, Clark, and Wright]? the centre of the earth [Rolfe]? Shakespeare, like Bacon, held to the Ptolemaic system? See *Midsummer Night's Dream*, III. ii. 54. — 160. **four hours together** was a common expression. Four, forty, and forty thousand (as in V. i. 259) were oft-repeated colloquialisms. Any real inconsistency between these lines and line II. ii. 292? — 162. **loose**. In what way had she been tied?

Be you and I behind an arras then ;
 Mark the encounter : if he love her not,
 And be not from his reason fall'n thereon, 165
 Let me be no assistant for a state,
 But keep a farm and carters.

King. We will try it.

Queen. But, look, where sadly the poor wretch comes reading.

Polonius. Away, I do beseech you, both away ;
 I'll board him presently. —

[*Exeunt KING, QUEEN, and Attendants.*]

Enter HAMLET, reading.

O, give me leave ; 170

How does my good Lord Hamlet?

Hamlet. Well, God-a-mercy.

Polonius. Do you know me, my lord?

Hamlet. Excellent well ; you are a fishmonger.

Polonius. Not I, my lord. 175

Hamlet. Then I would you were so honest a man.

Polonius. Honest, my lord !

Hamlet. Ay, sir ; to be honest, as this world goes, is to be
 one man picked out of ten thousand.

Polonius. That 's very true, my lord. 180

Hamlet. For if the sun breed maggots in a dead dog, being
 a good kissing carrion, — Have you a daughter?

Polonius. I have, my lord.

Is the metaphor like that in I. iii. 125 ? — 163. **arras** = tapestry hangings. So called from the place of manufacture, Arras, in the North of France ? So *bayonet, pistol, muslin, damask, currant, parchment, cordwainer*, etc., from the places noted for their production. — 168. **wretch** was the strongest term of endearment in the language, says Hudson. Othello's words illustrate it: "excellent wretch, perdition catch my soul, but I do love thee." *Othello*, III. iii. 90. — 170. **board** = accost ? address ? Metaphor from what ? — **presently** = immediately. This is its usual meaning in Shakespeare. See line 578 in this scene. — **give me leave**. To whom does Polonius say this ? — *Merchant of Venice*, I. i. 183. — 172. **a-mercy** = have mercy ? or of mercy ? See IV. v. 179. — 174. **a fishmonger** = a dealer in staleness [Weiss] ? you deal in wares that will not bear the sun [Moberly] ? an angler as well as a dealer in fish. Hamlet probably thinks that Polonius has come to fish out his secret [Coleridge, Hudson, etc.] ? Is this metaphorical meaning probable ? — 182. **good-kissing** = good for kissing [Corson, Caldecott, Hudson, etc.] ? We would like to read with Warburton, Wright, etc., *god, kissing*. But the uniform text of the old editions makes very good sense, and what right have we to improve upon it ? See *Furness*. — Are we to regard lines

Hamlet. Let her not walk i' the sun : conception is a blessing ; but not as your daughter may conceive. — Friend, look to 't. 186

Polonius. [*Aside*] How say you by that ? Still harping on my daughter : yet he knew me not at first ; he said I was a fishmonger ; he is far gone, far gone : and truly in my youth I suffered much extremity for love ; very near this. I'll speak to him again. — What do you read, my lord ? 191

Hamlet. Words, words, words.

Polonius. What is the matter, my lord ?

Hamlet. Between who ?

Polonius. I mean, the matter that you read, my lord. 195

Hamlet. Slanders, sir ; for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams : all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down ; for you yourself, sir, should be old as I am, if like a crab you could go backward. 203

Polonius. [*Aside*] (Though this be madness, yet there is method in 't.) — Will you walk out of the air, my lord ? 205

Hamlet. Into my grave ?

Polonius. Indeed, that is out o' the air. — [*Aside*] How pregnant sometimes his replies are ! a happiness that often

181, 182, as a part of the text that Hamlet is reading ? — 184. **conception** = understanding [Moberly] ? Corson interprets it literally. — 187. **say you** = mean you [Hudson] ? — **by that** = about that [Abbott, 145] ? *Merchant of Venice*, I. ii. 46 ; 1 *Cor.* iv. 4. — 193. **matter** = subject matter ? Hamlet purposely misunderstands ? — 194. **who** for *whom*, as often in Shakespeare. *Abbott*, 274. — 196. **satirical rogue**. Warburton and Moberly see a reference to Juvenal, *Satire X.*, 188. The folios have *slave* in place of *rogue*. Any better ? — 198. **purging** = discharging ? Lat. *purgare*, *purigare*, to make pure ; fr. *purus*, pure, and *ig* weakened form of root *ag*, in *agere*, to do, make, cause. *Skeat*. — 199. **plentiful lack**. Shakespearean use of opposed words ? — 201. **honesty** = Lat. *honestas*, honorableness, honor, right, an honorable act ? — 202. **should** and *would* were not carefully differentiated. *Abbott*, 322. So III. ii. 283. — **you yourself**, etc. = you yourself, sir, should be *young* as I am, if, etc. [Corson] ? Instead of saying, "I shall some time be as old as you are now," Hamlet inverts the statement ? If so, why ? — 204. **method in madness** has become proverbial. What of Shakespeare's wisdom as evinced by the multitude of proverbs he originates ? — 208. **pregnant** = full of meaning or of pertinency [Hudson] ? ready, dexterous, apt [Steevens] ? ingenious, full of art or intelligence [Nares] ? big with meaning [Caldecott] ? III. ii. 56. Lat. *prae*, before, and *gnare*, obsolete, to bear ; whence *gnatus*, or, as usually spelled, *natus*, born ; *præ-*

madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter. — My honorable lord, I will most humbly take my leave of you.

Hamlet. You cannot, sir, take from me any thing that I will more willingly part withal; except my life, except my life, except my life. 216

Polonius. Fare you well, my lord.

Hamlet. These tedious old fools!

Enter ROSENCRANTZ and GUILDENSTERN.

Polonius. You go to seek the Lord Hamlet; there he is.

Rosencrantz. [*To POLONIUS*] God save you, sir! 220

[*Exit POLONIUS.*

Guildestern. My honored lord!

Rosencrantz. My most dear lord!

Hamlet. My excellent good friends! How dost thou, Guildestern? — Ah, Rosencrantz! Good lads, how do ye both? 225

Rosencrantz. As the indifferent children of the earth.

Guildestern. Happy, in that we are not over-happy;
On Fortune's cap we are not the very button.

Hamlet. Nor the soles of her shoe?

Rosencrantz. Neither, my lord. 230

Hamlet. Then you live about her waist, or in the middle of her favours? What's the news?

Rosencrantz. None, my lord, but that the world's grown honest. 234

Hamlet. Then is doomsday near; but your news is not true. Let me question more in particular; what have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?

Guildestern. Prison, my lord!

Hamlet. Denmark's a prison. 240

gnans, before a birth. *Skeat.* — 215. **withal**; emphatic for *with*, at the end of a sentence? The object is usually a relative pronoun. I. iii. 28. *Abbott*, 196. — 215, 216. Significance of this repetition? its pathos? object of Hamlet in it? effect on our sympathy, which might have sided with Polonius? — 223. **friends**. Does Hamlet mean to emphasize this word, and intimate that he prefers it to *lord*? I. ii. 163, 254. — 226. **indifferent** = middling, tolerably well off [*Hudson*, *Capell*, etc.]? — 233, 234. **grown honest**. Do they come to cheer him? to induce him to acquiesce in the *status* of affairs? — 236-265. **Let me . . . attended**. Not in

Rosencrantz. Then is the world one.

Hamlet. A goodly one; in which there are many confines, wards, and dungeons, Denmark being one o' the worst.

Rosencrantz. We think not so, my lord. 244

Hamlet. Why, then 't is none to you; for, there is nothing either good or bad, but thinking makes it so: to me it is a prison.

Rosencrantz. Why, then your ambition makes it one; 't is too narrow for your mind. 249

Hamlet. O God, I could be bounded in a nut-shell, and count myself a king of infinite space, were it not that I have bad dreams.

Guildenstern. Which dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream. 255

Hamlet. A dream itself is but a shadow.

Rosencrantz. Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

Hamlet. Then are our beggars bodies, and our monarchs and outstretched heroes the beggars' shadows. Shall we to the court? for, by my fay, I cannot reason. 261

Rosencrantz. } We'll wait upon you.
Guildenstern. }

Hamlet. No such matter: I will not sort you with the rest of my servants; for, to speak to you like an honest man, I

the quartos. Was it worth inserting?—242. **confines**=places of confinement? See I. i. 155. Lat. *confinis*, bordering on; *con*, together, *finis*, a boundary.—246. **thinking**, etc. A great truth? See Milton's "The mind is its own place," etc., *Paradise Lost*, I. 254, 255. Moberly quotes Lovelace's pretty lines, "Stone walls do not a prison make, Nor iron bars a cage," etc.—254. **substance of**=object aimed at by? component material?—259. **Then are our beggars**, etc.=If ambition is the shadow of pomp, and pomp the shadow of a man, then the only true substantial men are beggars, who are stript of all pomp and all ambition [Moberly]? Substance and shadow are antithetic and correlative terms, and Hamlet assumes beggar and king to be so too. As a shadow must be cast by some substance, so our beggars are the substances antithetic and correlative to the shadows cast by them. All which infers that our kings and heroes are but the shadows of our beggars [Hudson]? Assume as a postulate that ambition is but a shadow; then kings, being ambition incarnate, are but shadows: beggars, being the antithesis of kings, must be solid, substantial, i.e., *bodies*: shadows belong to substances; and so monarchs and heroes are beggars' shadows. Hamlet half mystifies himself, and says he cannot reason; *therefore* he'll go where they don't reason, but eat, dress, and dance?—**outstretched**=strained, exaggerated? gigantic, like shadows? strutting stage heroes [Delius]?—261. **fay**. Abbreviation of faith; or a corruption of Fr. *foi* [Clark and Wright]? diminutive of faith [Hudson]? Lat.

am most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore? 266

Rosencrantz. To visit you, my lord; no other occasion.

Hamlet. Beggar that I am, I am even poor in thanks; but I thank you: and sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me: come, come; nay, speak. 272

Guildestern. What should we say, my lord?

Hamlet. Why, any thing, but to the purpose. You were sent for; and there is a kind of confession in your looks which your modesties have not craft enough to color. I know the good king and queen have sent for you.

Rosencrantz. To what end, my lord?

Hamlet. That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for, or no?

Rosencrantz. [*Aside to GUILDENSTERN*] What say you? 285

Hamlet. [*Aside*] Nay, then I have an eye of you. — If you love me, hold not off.

Guildestern. My lord, we were sent for.

Hamlet. I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late — but wherefore I know not

fides, faith; Old Fr. *fei*; Early Eng. *fey*: *th* was added (making *faith*) to make it analogous with *truth*, *ruth*, *health*, etc. *Skeat.* — 265. **attended**, etc. By bad dreams [Hudson]? By miserable thoughts [Moberly]? My retinue, my service, is detestable [Delius]? watched by spies? — **beaten** = familiar, unceremonious? old, usually trod? plain, open? — 266. **make**. See I. ii. 164. — 269. **too dear a halfpenny**. This use of *a* occurs twice in Chaucer; as, “dere y-nough a jane” (*a jane* being a coin of Genoa) in the Clerk’s Tale of *Patient Griselda*. Why are his thanks too dear? No need of changing *a* to *at*? — 271. **visitation**. Is there a difference in meaning between this and *visit*? — 274. **but** = only [Staunton]? only let it be (spoken in sarcasm) [Clark]? — 276. **modesties**. See *loves*, I. i. 173; *wisdoms*, I. ii. 15. — **color** = conceal, disguise [Hudson]? — 280. **consonancy** = harmony? Lat. *con*, with; *sonare*, to sound; *consonans*, sounding together with. — **youth**. See line 11. — 282. **proposer** = speaker, advocate? — 283. **even** = plain, honest, straightforward? A. S. *efen*; akin to Dutch *even*; equal, level. — 286. **of** = upon, after [Caldecott]? — **eye of you** = glimpse of your meaning [Steevens]? II. ii. 27. *Abbott*, 174, 175. — 289. **prevent** = precede, come before? Lat. *præ*, before; *venire*, to come. — **discovery** = disclosure? *Abbott*, 439. — 291. **moult** = shed? Lat. *mutare*, to change; Fr. *muer*, to

—lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestical roof fretted with golden fire, — why, it appears no other thing to me than a foul and pestilent congregation of vapors. What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me; no, nor woman neither, though by your smiling you seem to say so.

305

Rosencrantz. My lord, there was no such stuff in my thoughts.

Hamlet. Why did you laugh then, when I said ‘man delights not me’?

Rosencrantz. To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you;

moult. — 292. **exercises**, etc. Is he telling the truth? See II. ii. 159; V. ii. 200. — 294. **promontory**. Thrust out into the dread ocean of the unknown [Moberly]? A promontory in the ocean of infinite space? in the ocean of eternity? — 295. **brave**=beautiful, grand? Gaelic *breagh*, fine; Swed. *bra*, good; Scotch *braw*; Fr. *brave*, fine. — 296. **firmament**. The folios omit the word. Is it indispensable? — **fretted**=embossed? variegated? adorned? A. S. *fraetwian*, to adorn? or A. S. *fretan*, to eat away? *Fret* in architecture is defined as “an ornament consisting of small fillets intersecting each other at right angles.” See illustration in Webster’s *Unabridged Dictionary*; *Cymbeline*, II. iv. 88; *Paradise Lost*, I. 717. — 298. **congregation**. Lat. *congregare*, to assemble; *con*, together; *grex*, a flock. The commentators here quote the beautiful 33d sonnet of Shakespeare. — **a man**. So the folios and quartos. Most editors omit this *a*; wisely? — 299. **faculty**. The quartos read *faculties*. Prefer. — 300. **express**=expressive [Schmidt]? exact, fitted to its purpose [Clark and Wright]? See in *Hebrews* i. 3. — 302. **paragon**=model of excellence? peerless one? perfection? flower? Span. *para*, in comparison, *con*, with; from Lat. *pro*, forth, before; *ad*, to; and *cum*, with. This description is well worth memorizing. — 303. **quintessence**. Lat. *quinta*, fifth, *essentia*, essence. In alchemy the four elements were earth, air, fire, and water. To these they added a fifth, æther, highest and subtlest of all. — *Æther* or *ether* is from Greek *αἰθήρ*, *aithein*, to burn, glow, and was perhaps something like light, heat, or electricity? — 304. **smiling**. What did Rosencrantz really smile at? Does he tell the truth in line 306? — 311. **lenten**=meagre, poor, sparing? appropriate to the forty days’ fast beginning with Ash Wednesday? A. S. *lenten*, the spring. Supposed to be derived from A. S., Dutch, and Ger. *lang*, long, because in spring the days lengthen; this is possible, but not certain. . . The suffix *-en* is not adjectival.

we coted them on the way, and hither are they coming to offer you service. 313

Hamlet. He that plays the king shall be welcome; his majesty shall have tribute of me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humorous man shall end his part in peace; the clown shall make those laugh whose lungs are tickle o' the sere; and the lady shall say her mind freely, or the blank verse shall halt for 't. What players are they?

Rosencrantz. Even those you were wont to take delight in, the tragedians of the city. 322

Hamlet. How chances it they travel? their residence, both in reputation and profit, was better both ways.

Rosencrantz. I think their inhibition comes by the means of the late innovation. 326

Skeat. — 312. **coted** = overtook [Steevens, etc.]? passed by, outstripped [Rolfe, etc.]? pressed them side by side, like greyhounds coursing a hare [Moberly]? Rosen. and Guilden. overtook and passed the players, and came first to the palace? Probably from Lat. *costa*, rib; whence Fr. *côté*, side; *côtoyer*, to go by the side of, coast along? — 316. **humorous** = fretful, capricious, crotchety? "Not the funny man, or jester," says Staunton. See note on II. ii. 12. — 318. **tickle o' the sere** = tickled not by his jokes, but by a dry cough [White]? — "Lombard (1596) . . . says, Even as a pistole that is ready charged and bent will flie off by-and-by [i.e., instantly], if a man do but touch the seare." Quoted by Furness from Nicholson in *Notes and Queries*, July, 1871. *Sere* is a bar or balance lever, a sort of pawl, stop-catch, or ratchet. *Tickle* is ticklish, delicate, sensitive to the touch. — From *tick*, akin to *take*, but weaker in sound and meaning. (Little things are appropriately expressed by corresponding little sounds?) In old match-lock muskets the sear and trigger were in one piece. *Tickle o' the sere* = like a hair-trigger, exploding into laughter at the slightest provocation? This is one of many passages showing Shakespeare's minute military knowledge? Was he ever a soldier? Fr. *serrer*, to grasp, press, lock; *serre*, claw, talon of birds (from its grip?); hence *sear*, the catch in a gun-lock by which it is held cocked or half-cocked. — 319. **lady**, etc. = The lady shall mar the measure of the verse, rather than not express herself freely or fully [Henderson]? If the lady, through affectation or delicacy, should suppress any thing, her omission will be detected in the lameness of the metre [Seymour]? — 323. **residence** = remaining in the city? — 325, 326. **inhibition** . . . **innovation**. Johnson would transpose these two words, and interpret *innovation* as new practice of strolling. Hudson adopts the suggestion, and says of *inhibition*, "Referring, no doubt, to an order of the Privy Council issued in June, 1600. By this order the players were inhibited from acting in or near the city during the season of Lent, . . . and hence 'chances it they travel,' or stroll into the country." Dowden says, "Does Rosencrantz allude to the Order in Council of June, 1600, limiting the number of playhouses to two? . . . Or shall we understand the 'innovation' as referring to the license given January, 1603-1604, to the children of the Queen's Revels to play at the Blackfriars' Theatre, — a building belonging to the company of which Shakespeare was a member? The license to the children . . .

Hamlet. Do they hold the same estimation they did when I was in the city? are they so followed?

Rosencrantz. No, indeed, are they not.

Hamlet. How comes it? do they grow rusty? 330

Rosencrantz. Nay, their endeavor keeps in the wonted pace; but there is, sir, an aery of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for 't: these are now the fashion, and so berattle the common stages—so they call them—that many wearing rapiers are afraid of goose-quills, and dare scarce come thither. 337

Hamlet. What, are they children? who maintains 'em? how are they escoted? Will they pursue the quality no

would act as an inhibition to the company of adult actors whose place they occupied." See *Furness*.—*Inhibition*, from Lat. *inhibere*, to have in hand, to check; *in*, in; and *habere*, to have.—332. **aery**=a brood of nestlings (literally, an eagle's or a hawk's nest) [Rolfe, etc.]? Icel. *ari*, an eagle; probably from root *AR*, to raise one's self. Gr. *ὄρνις*, a bird; Lat. *oriri*, to rise. "When fairly imported into English, the word was ingeniously connected with Middle-English *ey*, an egg, as if the word meant an *egg-ery*: hence it came to be spelt *eyrie* or *eyry*, and to be misinterpreted accordingly." *Skeat*.—**eyases**=unfledged hawks, nestlings? The performance of these young eyases was the innovation alluded to [White]? "From the Fr. *niais*, which Cotgrave explains as 'nestling.' The initial *n* is dropped by mistake." *Clark and Wright*.—333. **top of question**=top of their voices [Steevens, Rolfe, etc.]? in a high key [Clark and Wright]? very height of conversation [Elze]?—**cry out**, etc.=crow over, or challenge all comers to a contention [Staunton]? **To cry in the top**=to assume superiority [White]?—**Cry out on the top of question**=exclaim against those who are at the top of their profession [Hudson]? As "question" sometimes meant torture, Wellesley interprets thus: cry out as one might do on the rack. See *Furness*. Moberly thus paraphrases: "What brings down the professional actors is the competition of a nest of young hawks (the boys of the Chapel Royal, etc.), who carry on the whole dialogue without modulation, at the top of their voices, get absurdly applauded for it, and make such a noise on the common stage that true dramatists, whose wit is as strong and keen as a rapier, are afraid to encounter these chits, who fight, as it were, with a goose-quill."—**tyrannically**=vehemently, vociferously, extravagantly [Rolfe, etc.]? So as to put down all adverse opinions?—334. **berattle**=berate, squib [Hudson, who quotes an interesting paraphrase of the passage from Mr. Joseph Crosby]?—335. **common stages**=public theatres?—**many wearing**=many grown-up men wearing [Crosby]?—336. **goose-quills**=the penny-a-liners [who write] for the boys [Joseph Crosby, approved by Hudson]? those little eyases [Meiklejohn]?—337. **thither**=to the playhouse [Hudson and Crosby]?—339. **escoted**=paid [Dyce, Hudson, etc.]? paid for [Clark and Wright]? A. S. *sceotan*, to shoot; *scot*, stem of past participle of *sceotan*. The literal sense is "contribution," that which is "shot" into the general fund. *Skeat*. The word not found elsewhere in Shakespeare. The phrase *scot-free*=free from payment, or "scot."—**quality**=profession? So Chettle (1592) says of Shakespeare, "Myself have seen his demeanor, no less civil than he is excellent in the quality he pro-

longer than they can sing? will they not say afterwards, if they should grow themselves to common players — as it is most like, if their means are no better — their writers do them wrong to make them exclaim against their own succession?

Rosencrantz. Faith, there has been much to-do on both sides, and the nation holds it no sin to tarre them to controversy; there was for a while no money bid for argument, unless the poet and the player went to cuffs in the question.

Hamlet. Is 't possible?

Guildestern. O, there has been much throwing about of brains. 350

Hamlet. Do the boys carry it away?

Rosencrantz. Ay, that they do, my lord; Hercules and his load too.

Hamlet. It is not very strange; for mine uncle is king of

fesses." Gifford says that the word "quality," in the old writers, seems particularly applied to the calling of the actor. See line 418. — 340. **can sing.** When their boy-voices change, they cannot sing. — 341. **common** = strolling [Staunton]? of the usual sort? — 343. **exclaim against,** etc. = run down the profession to which they are themselves to succeed [Hudson]? exclaim against what they are themselves to be? — **succession** = futurity [Schmidt]? future (as substantive)? Mr. Joseph Crosby suggests that a contest was waging between those who wrote parts for the boy-players, and those who wrote for "the common stages." — 344. **to-do** = ado [Schmidt, etc.]? Middle English (i. e., about A.D. 1200 to 1500) *at do* (meaning to do) was shortened in course of time to *ado*, in one word, and regarded as a substantive. In Icelandic and other Scandinavian tongues, the sign of the infinitive is *at*. *Skeat.* — 345. **tarre** = set on (to fight); used literally of dogs in Shakespeare's *King John*, IV. i. 117, and *Troilus and Cressida*, I. iii. 392. Grant White makes it from A. S. *tyrian*, to excite or incite, and suspects that the word *ter-ter* is akin to it. Ben Jonson says that the letter *r* is "the dog's letter, and hurreth [snarleth] in the sound," and perhaps the word originated in imitation of the sound of a dog snarling. *Wedgwood.* — 346. **argument** = plot of the play [Delius, etc.]? Subject-matter or plot of the play, and so the play itself [Hudson]? Lat. *arguere*, to make clear; *argumentum*, the matter which lies at the basis of a composition, the theme abstract of the subject-matter. Root *ARG*, to shine. See III. ii. 215, *arguing*, IV. ii. iv. 260. — **unless**, etc. = unless the dialogue (the "question") is well seasoned with warfare, "cuffs" [Delius]? unless both the "eyases" and the "goose-quills" (that is, the boy-actors and their writers) in their dialogue, went to abusing or berating the authors and actors of the "common stages" [Hudson]? "See III. ii. 35 to 41, where the same (*sic*) contest between actor and dramatist is spoken of." *Moberly.* — 349, 350. **throwing**, etc. = bandying of wit, or pelting each other with words [Hudson]? sharp and nice discussion [Caldecott]? — 351. **carry it away** = carry off the palm [Wright, Rolfe, etc.]? carry all the world before them [Hudson]? — 352. **Hercules**, etc. Probable allusion to the Globe Theatre, "the sign of which was Hercules carrying the globe"? — 354. **not very strange**, etc. "I do not wonder that the new players have so suddenly risen in reputation: my uncle supplies another example of the facility with which honor is conferred on new

Denmark, and those that would make mows at him wh, my father lived give twenty, forty, fifty, an hundred cats apiece for his picture in little. 'Sblood, there is something in this more than natural, if philosophy could find it out.

[*Flourish of trumpets win.*

Guildestern. There are the players.

Hamlet. Gentlemen, you are welcome to Elsinore. Our hands, come; the appurtenance of welcome is fashion and ceremony: let me comply with you in this garb, lest my next to the players, which, I tell you, must show fairly outward, should more appear like entertainment than yours. You are welcome; but my uncle-father and aunt-mother are deceived.

Guildestern. In what, my dear lord?

Hamlet. I am but mad north-north-west; when the wind is southerly I know a hawk from a handsaw.

claimants." *Johnson.* Is Johnson's explanation sufficient? — 355. **mows** = grimaces? mouths? Old Dutch *mouwe*, the protruded under-lip, allied to *mock*; from imitative root *mu*, to make a muttered sound. *Skeat.* *Tempest*, IV. i. 47; II. ii. 9. — 356. **ducats**. The silver ducat was about one dollar; the gold, two. — 357. **in little** = in miniature [Steevens, etc.]? Does he allude to such pictures worn by Rosencrantz and Guildestern? — 'Sblood = God's blood; i. e., the blood of Christ. One of the modes of swearing by the eucharist. The word is omitted in the folio; why? See note on II. i. 76. See II. i. 50; ii. 514; III. ii. 345. In *Romeo and Juliet*, III. v. 175, it is "God's bread." — 361. **appurtenance** = proper accompaniment [Clark and Wright, etc.]? From *appertain*; Fr. *appartenir*; Lat. *pertinere*, to pertain; *per*, through, thoroughly; and *tenere*, to hold. — 362. **comply with** = be formally civil or polite to, or to compliment [Hudson]? embrace [Singer]? compliment [White, Steevens, etc.]? fraternize or conjoin with [Staunton]? **comply with you in this fashion** = use ceremony with you in this fashion [Clark and Wright]? So V. ii. 179? Shall we pronounce it *com-ply* or *com'ply*? *Comply* is really a doublet of *complete*. Lat. *complere*, to fill up, satisfy; Ital. *complire*, to fulfil; also, to use compliments, ceremonies, or kind offices and offers. *Skeat.* — **extent** = behavior, deportment [Schmidt]? extension of courtesy and civility [Hudson]? degree of courtesy dealt out [Caldecott]? condescension [Clark and Wright]? elaborate kindness [Meiklejohn]? It appears to mean conduct in *Twelfth Night*, IV. i. 53, "This uncivil and unjust extent." — 368. **north-north-west**, etc. A wild hawk or heron, frightened by a falconer or his dog, flies with the wind, not against it. About half-past ten A.M., a likely time for hawking, the bird, if the wind were north-north-west, would fly towards the sun, which would blind the fowler's eye. But if the wind were southerly, the bird would fly north, and the falconer, with undazzled vision, could easily distinguish a hawk from another fowl. *J. C. Heath*, Cambridge, Eng. Interpretation sufficient? Meaning, stripped of metaphor? Francke, quoted by Furness (*Var. Edition*), gives the following explanation, which amuses Rolfé: "Great, powerful tempests in the moral world, apparitions from the mysterious Hereafter, can make me mad, . . . but such people as you are . . . I have yet wit enough to elude." — 369. **handsaw**.

Enter POLONIUS.

Polonius. Well be with you, gentlemen! 370

Hamlet. Hark you, Guildenstern;—and you too;—at each ear a hearer: that great baby you see there is not yet out of his swaddling-clouts.

Rosencrantz. Happily he's the second time come to them; for they say (an old man is twice a child.) 375

Hamlet. I will prophesy he comes to tell me of the players; mark it.—You say right, sir: o' Monday morning; 't was so indeed.

Polonius. My lord, I have news to tell you.

Hamlet. My lord, I have news to tell you. When Roscius was an actor in Rome, — 381

Polonius. The actors are come hither, my lord.

Hamlet. Buz, buz!

Polonius. Upon mine honor, —

Hamlet. Then came each actor on his ass, — 385

Polonius. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited: Seneca cannot be too

Says Rolfe, "A writer in *Notes and Queries*, with evident 'fellow-feeling,' suggests *anser*" (Latin for goose) in place of *handsaw*. *Handschuh* (German for glove) has been suggested! White says, "There was . . . a hooked cutting tool called a *hawk*!" *Handsaw* in this passage is generally supposed to be a corruption of *heronshaw* (young heron), which is itself a corruption of *heronsey*, a name still common in Lincolnshire and Yorkshire. White remarks, that "I know a *hawk* from . . . an alliterative folk-phrase, like "B from a bull's foot;" that, in popular use, the original meaning was lost. I . . . ness. — 370. **well.** Chaucer, in the *Nun's Priest's Tale* . . . loved hir so that well was him therewith." A. S. *wel* . . . from A. S. adverb *wel*, suitably to one's will; akin to . . . *βούλωμαι*, I wish. — 373. **swaddling.** The folios have *swaddling* . . . **clouts.** Irish and Gaelic, *clud*, a rag, patch, piece of cloth. B.C. **Happily**=perhaps, haply? fortunately? See I. i. 134. Icel. *happ*=hap, chance, good luck; A. S. *gehaep*, = fit. — Abbott, 42. — 377. **You say right**, etc. Throwing dust in Polonius' eyes? — 380. **Roscius**, the most celebrated comic actor of Rome, friend of Cicero, who greatly admired him. Died B.C. 62? Humor in this passage? — 383. **Buz**=mere idle talk [Johnson]? interjection, to interrupt Polonius [Steevens]? interjection at Oxford when one began a stale story [Blackstone]? all a mere *buzzing* or *rumor* [Hudson]? A directly imitative word in its origin? See V. i. 190. Moberly cites *Macbeth*, IV. iii. 175. — 385. **Then came**, etc. A quotation? — **on his ass.** Supposed by some to be responsive to *upon my honor*! as if Polonius were thoroughly asinine? — 389. **individable**=observing the unity of place [Delius]? undivided into scenes, and so like Greek tragedy [Hudson]? not to be distinguished by a particular appellation, as tragedy, comedy, etc. [Schmidt and Rolfe]? — **unlim-**

heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men. 391

Hamlet. O Jephthah, judge of Israel, what a treasure hadst thou?

Polonius. What a treasure had he, my lord?

Hamlet. Why,

‘One fair daughter, and no more,

395

The which he loved passing well.’

Polonius. [*Aside*] Still on my daughter.

Hamlet. Am I not i’ the right, old Jephthah?

Polonius. If you call me Jephthah, my lord, I have a daughter that I love passing well. 400

Hamlet. Nay, that follows not.

Polonius. What follows, then, my lord?

Hamlet. Why,

‘As by lot, God wot,’

and then, you know,

‘It came to pass, as most like it was,’ —

the first row of the pious chanson will show you more; for look, where my abridgments come. — 408

ited = undefined [Schmidt and Rolfe]? extemporized [Tschischwitz]? unrestricted as to unity of place? undivided into scenes? The three *unities* in the Greek drama were of *action*, *time*, and *place*; i.e., there should be but one main plot, the time supposed should not exceed twenty-four hours, and the place of the action should be one and the same throughout the piece. Is the humorous characterization by Polonius a fair description of the mixed drama of Shakespeare? — **Seneca** (who died by Nero’s order A.D. 65) was famous as a tragic writer; and **Plautus** (who died B.C. 184) was equally noted for comedy. Their plays were often acted at the English universities. — 390. **law of writ**, etc. = adhering to the text, or extemporizing when need requires [Moberly, etc.]? observing dramatic rules while taking allowable liberties [Caldecott]? The quarto of 1676 reads *wit* for *writ*. More distinct or more satisfactory? — Corson prefers to put a period after *liberty*, and a slight pause, or none, before *for*, referring *law* and *liberty* respectively to *heavy* and *light*, and, to bring out the meaning, changing the order to the law and the liberty of writ, i. e. writing. “The meaning probably is,” says White, “that the players were good, whether at written productions or at extemporal plays.” — 392. **Jephthah**, ninth judge of the Israelites, from 1256 to 1250 B.C.? See *Judges* xi. 30-40; Tennyson’s *Dream of Fair Women*. Percy’s *Reliques* gives the song from which Hamlet quotes. — 394. **a** in this question by Polonius is thought by most to be an interpolation. — 401. **that follows** = that *conclusion* follows? or that *language* follows in the song? — 406. **It came to pass**. “As he had a daughter, of course he got into a scrape,” is the inference suggested [Moberly]? 407. **row** = line? stanza? — **pious chanson** = ballad containing Scripture history [Steevens]? See *Furness* for the reading *pious chanson*, and comments thereon. Fr. *chanson*, song; Lat. *cantāre*, to sing, chant. — 408. **my abridgment** (folios), **abridgments** (quartos), = pastime that makes me brief [Schmidt]? players that by coming

Enter four or five Players.

You are welcome, masters ; welcome, all. I am glad to see ye well. Welcome, good friends. — O, my old friend ! thy face is valanced since I saw thee last ; comest thou to beard me in Denmark ? — What, my young lady and mistress ! By 'r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring. — Masters, you are all welcome. We 'll e'en to 't like French falconers, fly at any thing we see ; we 'll have a speech straight. Come, give us a taste of your quality ; come, a passionate speech.

1 *Player*. What speech, my lord?

420

Hamlet. I heard thee speak me a speech once, but it was never acted ; or, if it was, not above once, for the play, I

shorten my talk [Rofe, etc.] ? " A double sense. The players by entering abridge his talk. Technically, also, 'abridgment' means a dramatic performance." *Clark and Wright*. " By abridgment Shakespeare may mean a dramatic performance, which crowds the events of years into a few hours." *Steevens*. See line 509. Lat. *abbreviāre*, to shorten. *Abbreviation* is a doublet. Nothing to do with *bridge* ? — 411. **valanced** = fringed ? " *Valance*, a fringe of drapery, now applied to a part of the bed-hangings. . . . Probably named from Valens in France . . . where silk is made even to this day." *Skeat*. II. ii. 163. Lat. *valentia* = the strong town ; *valēre*, to be strong. The folios read *valiant*, which some retain. — **beard** explains *valanced* ; and *to beard* is explained in line 558 ? 412. **young lady**. Female parts were acted by boys in Shakespeare's time. So Cleopatra foresees herself represented by a boy on the stage. " I shall see some squeaking Cleopatra boy my greatness." *Arden*. *Cleopatra*, V. ii. 219, 220. The first woman player on the stage personated Desdemona in December, 1660 ? See *Furness*. . . . by our, and pronounced *beer*, according to Walker. — **lady**. . . . Virgin ? — 414. **chopine** (spelled in the folios *choppine*), . . . shoe, clog, or patten, formerly worn by ladies, to raise the foot from the ground." *Webster*. *Furness* tells us, that in 1856, at a Jewish wedding in Jerusalem, the bride wore chopines at least ten inches high. . . . were sometimes eighteen. See *Furness*. Spelled also *chiopin*, . . . and then pronounced *chop-peen'*, in Webster. Span. *chapin* ; Ital. *cioppino*, a high cork-shoe ; perhaps akin to Ital. *zocco* and Lat. *soccus*. — 415. **cracked within the ring**. A coin cracked from the edge to a point within the ring which encircled the sovereign's head, was uncurrent. Paronomasia in *cracked* and *ring* ? — 416. **like French falconers** = capriciously and indiscriminately [Capell, Wright, etc.] ? boldly and spiritedly ? Sir Thomas Brown (1605-1682) says that " the French seem to have been the first and noblest falconers in Europe ; " and he mentions a falcon of Henry of Navarre that struck down " a buzzard, two wild geese, divers kites, a crane, and a swan." — 418. **straight** = straight-way ? See III. iv. 1 ; *Mer. of Venice*, I. iii. 164. — **quality** = profession ? peculiar power, or particular capacity or merit ? See line 338 ; *Mer. of Venice*, IV. i. 175. Lat. *qualis*, of what sort, eow constituted ; *qualitas*, quality, property. — 421. **me**. Ethical dative, as in II. i. 7 ? V. i. 158 ;

remember, pleased not the million ; 't was caviare to the general ; but it was — as I received it, and others, whose judgments in such matters cried in the top of mine — an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets in the lines to make the matter savory, nor no matter in the phrase that might indict the author of affectation ; but called it an honest method, as wholesome as sweet, and by very much more handsome than fine. One speech in it I chiefly loved : 't was Æneas' tale to Dido ; and thereabout of it especially, where he speaks of Priam's slaughter. If it live in your memory, begin at this line ; let me see, let me see —

435

The rugged Pyrrhus, like the Hyrcanian beast, —

't is not so : — it begins with ' Pyrrhus.'

Mætzner, II. 211. — 423. **caviare** (Fr. *caviar* ; Ital. *caviaro* ; Türk. *hav-yar*), a Russian condiment of sturgeons' roes pickled ; in Shakespeare's time, a new and fashionable delicacy, not obtained or relished by the vulgar. *Nares*. Metaphorical meaning ? — **general** = common people, as in *Julius Cæsar*, II. i. 12 ? — 425. **cried in the top of mine** = were better than mine [Hudson] ? = were higher than mine [Johnson, Schmidt, etc.] ? were more clamorously delivered than mine [Steevens] ? A metaphor from the hunting field, where a dog is said to *overtop* when he out-barks the rest ; but it is the superior weight of the judgments, not loudness of voice, that is here meant [Henley, Clark and Wright, etc.] ? — 427. **sallets** = impertinent high seasoning or false brilliancy [Hudson] ? salt (ribald) words and allusions [Dyce] ? — *Sallet* is a corruption of *salad* ? Ital. *salato* is defined by Florio (who published an Italian Dictionary in 1597, and is supposed by some to be ridiculed by Shakespeare as *Holofernes*, and who died in 1625), " salt, powdered, sowsed, pickled, salted." Lat. *sal*, salt. — 429. **indict** = accuse [Rolfe, etc.] ? convict [Steevens] ? Old Fr. **endicter**, to indict, accuse, impeach ; Low Lat. *indictare*, to accuse ; Lat. *in* and *dicere*, to speak. — **affectation**. The quartos read *affection*. In the same sense ? — 431. **handsome** = having genuine, natural beauty [Delius] ? **fine** = having artistic, labored beauty [Delius] ? *Handsome* (from *hand*) originally meant dexterous, able, adroit, afterwards comely ; *fine* (from Lat. *finitus*, brought [by art ?] to an end, finished, accomplished) has here something of the sense of loaded with ornament, or aiming at show ? — 432. **thereabout**. " Used as a substantive, like *whereabout* in *Macbeth*, II. i. 58 " [Clark and Wright] ? " *Thereabout* of it seems to be merely = there. We might now say colloquially : I liked that speech — there especially where," etc. [Rolfe] ? — **Æneas . . . Dido**. See the second book of the *Æneid*, or consult any classical dictionary. — 433. **Priam's**. See Virgil's *Æneid*, II. 506-559. — 436. **Pyrrhus**, son of Achilles. See *Smith's Class. Dict.* On the question whether the description that follows (lines 436-504) is sublime or ridiculous, superb or bombastic, the Shakespearians are divided. Pope thought it purely ironical ; Coleridge pronounced it superb. Some have regarded it as part of an old play by some other author. Select from it what you think is good, or the reverse. Remember, the diction is that of epic narrative rather than dramatic dialogue. The style should be grand rather than conversational ? — See *Furness*. **Hyrcanian beast** =

The rugged Pyrrhus, he whose sable arms,
 Black as his purpose, did the night resemble
 When he lay couched in the ominous horse, 440
 Hath now this dread and black complexion smear'd
 With heraldry more dismal: head to foot
 Now is he total gules; horridly trick'd
 With blood of fathers, mothers, daughters, sons,
 Bak'd and impasted with the parching streets, 445
 That lend a tyrannous and damned light
 To their lord's murder. Roasted in wrath and fire,
 And thus o'er-sized with coagulate gore,
 With eyes like carbuncles, the hellish Pyrrhus
 Old grandsire Priam seeks. 450

So, proceed you.

Polonius. Fore God, my lord, well spoken, with good
 accent and good discretion.

1 *Player.* Anon he finds him
 Striking too short at Greeks; his antique sword, 455
 Rebellious to his arm, lies where it falls,
 Repugnant to command: unequal match'd,
 Pyrrhus at Priam drives; in rage strikes wide;
 But with the whiff and wind of his fell sword
 The unnerv'd father falls. Then senseless Ilium, 460
 Seeming to feel this blow, with flaming top
 Stoops to his base, and with a hideous crash
 Takes prisoner Pyrrhus' ear; for, lo! his sword,
 Which was declining on the milky head
 Of reverend Priam, seem'd i' the air to stick: 465
 So, as a painted tyrant, Pyrrhus stood,

"the Hyrcan tiger" of *Macbeth*, III. iv. 101. Hyrcania was a province of ancient Persia, on the south and south-east of the Caspian. Shakespeare had probably read Virgil's "*Hyrcanæque admodum ubera tigris*," and Hyrcanian tigers gave (thee) suck, *Æneid*, IV. 367? How much classical learning had Shakespeare?—440. **horse.** The vast wooden structure that proved fatal to Troy. *Æneid*, II. 13–20, and *passim*.—442. **heraldry**=blazonry of arms or armorial ensigns?—443. **gules.** "This signifies red in the barbarous jargon of heraldry." *Steevens*. "This word is nothing but the plural of Fr. *gueule*, the mouth. . . . Lat. *gula*, throat." *Skeat*; who adds that the reference is probably to the color of the (heraldic) lion.—The inside color of a wild beast's throat. *Moberly*.—**tricked**=adorned? colored? delineated in heraldry?—445. **impasted**=made into a paste. Not elsewhere in Shakespeare.—448. **o'er-sized.** Size is weak glue. Ital. *sisà*; from Lat. *assidere*, to sit at or near. We speak of "making a thing sit." *Skeat*.—449. **carbuncles**=glowing coals? or bright glowing gems? So Milton, *Par. Lost*, IX. 500? Lat. *carbunculus*, a little coal, diminutive of *carbo*, coal, live coal.—452. **Fore.** A. S. *fore*, for; before.—445. **too short**, etc. This is implied in Virgil's *Æneid*, II. 544–546.—459. **But with**=merely with [Delius]?—460–462. **Ilium**. . . **flaming**. . . **base.** *Æneid*, II. 624, 625.—464. **declining.** Peculiar use? See *Troilus and Cres.*, IV. v. 189.—**milky**=white [Rolfe, etc.]? weak [Schmidt]? Which?—466. **painted tyrant.** Macduff proposed to paint and exhibit Macbeth's likeness;

And, like a neutral to his will and matter,
Did nothing.

But, as we often see, against some storm,
A silence in the heavens, the rack stand still, 470

The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work,
And never did the Cyclops' hammers fall 475
On Mars's armor forg'd for proof eterne
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.

Out, out, thou strumpet, Fortune! All you gods,
In general synod, take away her power; 480
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!

Macbeth, V. 8, 25-27. Tremendous pictures of hideous tyrants with brandished swords were not uncommon on old tapestry. — 467. **neutral** = one indifferent [Clark and Wright]? unable to resolve [Moberly]? taking no part in the contest [Schmidt]? *Neutral* is opposed to *loyal* in *Macbeth*, II. iii. 91. — **matter** = that on which his will is to be exercised [Moberly]? — 468. Why this shortness of verse? *Abbott*, 512, p. 425. — 470. **rack** = a mass of vapory clouds [Dyce]? highest and lightest clouds [Hudson]? drifting clouds? In origin the same word with *wrack*, and allied to *rack*, as we still say, "rack and ruin"? See note II. i. 113; *Macbeth*, V. i. 156; and the 33d sonnet of Shakespeare. — 472. **hush**. *hush* (or verb?) become an adjective? So *whist*, in *Tempest*, I. ii. 17, and in Milton's *Nativity Ode*. Skeat says, "the word is purely *whist*." — 473. **region** = air? See Sonnet 33; also line 565 *Macbeth*, V. i. 156. In *Par. Lost*, VII. 425, the fowls "wing the region." Lat. *regio*, region; *regere*, to govern; *regis*, king; root *RAG*, to stretch, to govern; Gr. *ῥέγω*, *orego*, to stretch; *reach*; Lat. *regio*, direction; rule; district; division of the heavens marked out by the Roman augurs. — 474. **a-work** = at work? *Abbott*, 24. The expression recurs in 2 *Henry IV.*, IV. iii. 105. — 475. **Cyclops'**. The Cyclopes, assistants of the blacksmith god Vulcan, forged armor for gods and heroes under Mount Etna. See *Class. Dict.* — 476. **Mars's**. The quartos have *Marses*. The apostrophe (introduced when?) takes the place of the *e*? The folios have *Mars his*. Whence came the *his* in such cases? — **eterne**. Lat. *ævum*, age; Gr. *αἰών*, *aîōn*, lifetime, *æon*; Gr. *ἀει*, *aei*, always. The suffix *-ternus* indicates quality? Chaucer uses *eterne* for eternal. So Shakespeare in *Macbeth*, III. ii. 38. — **proof** = resisting-power, impenetrability? Lat. *probare*, to prove; Fr. *prouver*; Old Fr. *prover*, to prove, try. — 477. **remorse** = pity [Wright], Rofe, etc.? pain or anguish for guilt? Relenting, pity, is its usual meaning in Shakespeare. *Rofe* on *Mer. of Ven.*, IV. i. 20. — 479. **Fortune** has a wheel, to signify, according to Fluellen in *Henry V.*, III. vi. 31, 32, "that she is turning, and inconstant, and mutability and variation." — 472. **synod** is used six times in Shakespeare; five times of an assembly of the gods. *Rofe*. In *Paradise Lost*, II. 391, Beëlzebub, addressing the council of fallen angels, calls them "Synod of gods." Gr. *σύν*, *sun*, together; *ὁδός*, *hódos*, a way, a coming. — 481. **fellies** = pieces of the rim of a wheel. The outer ends of the spokes are in the *felly* (spelled also *felloe*); the inner ends, in the *nave*? A. S. *felgu*, a felly; *feolan*, to stick; Old High Ger. *felahan*, to put together; Mid. Eng. (about 1200 to 1500?) *felwe*, felly or felloe. — 482. **nave**. A. S. *nafu*;

Polonius. This is too long. 484

Hamlet. It shall to the barber's, with your beard. — Prithee, say on: — he's for a jig or a tale of bawdry, or he sleeps. — Say on; come to Hecuba.

1 *Player.* But who, O, who had seen the mobled queen —

Hamlet. 'The mobled queen?'

Polonius. That's good; 'mobled queen' is good. 490

1 *Player.* Run barefoot up and down, threatening the flames

With bisson rheum; a clouf about that head

Where late the diadem stood; and for a robe,

About her lank and all o'er-teemed loins,

A blanket, in the alarm of fear caught up; 495

Who this had seen, with tongue in venom steep'd,

'Gainst Fortune's state would treason have pronounc'd:

But if the gods themselves did see her then,

When she saw Pyrrhus make malicious sport

In mincing with his sword her husband's limbs, 500

The instant burst of clamor that she made —

Unless things mortal move them not at all —

Would have made milch the burning eyes of heaven

And passion in the gods.

Sanskrit *nābhi*, from *nabh*, to burst; whence sense of swelling or projection; and from same root *nebula*, *nimbus*, etc. Dryden in 1679 criticised savagely the whole of this remarkable speech, supposing it not to be Shakespeare's. — 485. *Prithee*=pray thee, I pray thee. — *shall*=shall go. See *Abbott*, 405. — 486. *jig*=facetious ballad [*Schmidt*] ? ballad or ditty sung to the fiddle [*Hudson*] ? a lively tune or dance [*Skeat*] ? — *Ital. giga*, a fiddle; allied to *Mid. Eng. gigge* (a whirling thing, whirligig), and to Scandinavian *gig*, what easily whirls or twirls. *Skeat*. — *III. ii. 108*. — 488. *mobled*=veiled [*Warburton*, etc.] ? muffled [*White*] ? mob-led, led by a mob, *magna comitante caterva* (a great throng accompanying) [*Upton*] ? hastily or carelessly dressed [*Hudson*] ? To *mob* or *mab* is still used in the North of England for to dress in a slatternly manner. *Hudson*. *Mob-cap*=morning-cap, an imitation of a night-cap. *Coleridge*. Dutch *moppen*, to wrap up. — 409. *that's good*. Why does *Polonius* say so ? To make up for his blunder in objecting to the length [*Moberly*] ? Because it is a quaint and fantastical word [*Warburton*] ? Because it was archaic [*Clark and Wright*] ? — 492. *bisson rheum*=blinding tears [*Schmidt*, etc.] ? A. S. *bisen* may be a corruption of *biseōnd*, near-sighted. *Skeat*. See *Coriolanus*, II. i. 59. *Rheum*, Gr. *ῥεῦμα*, rheuma, a flow; from *ῥέειν*, to flow. Shakespeare uses it many times in sense of tears. — 494. *over-teemed*=o'er-fruitful ? A. S. *týman*, to teem, *teám*, a progeny; *Mid. Eng. temen*, to produce. *Hecuba*, wife of *Priam*, was mother of *Hector* and how many other children ? — 500. *mincing*=chopping small ? cutting to pieces ? A. S. *min*, small. Suffix *-s*=to make. Hence *mins* would mean to make small; akin to *Lat. min-or*, less. *Skeat*. *Timon of Athens*, IV. iii. 121. — 501. *instant*, as in I. v. 71 ? — 503. *milch*=moist [*Staunton*] ? milk-giving, a metaphor for tearful [*Rolfe*] ? — *made milch*=filled with tears [*Hudson*] ? A weakened form of *milk*. Its use as adjective, meaning milk-giving, is Scandinavian. Teutonic base *MALK*, to stroke. Gr. *ἀμάλγειν*, amalgein; *Lat. mulgère*, to milk. *Skeat*. — *eyes*. What ? — 504. *passion*=compas-

Polonius. Look, whether he has not turned his color, and has tears in 's eyes. — Pray you, no more. 506

Hamlet. 'T is well, I'll have thee speak out the rest soon. — Good my lord, will you see the players well bestowed? Do you hear, let them be well used, for they are the abstract and brief chronicles of the time; after your death you were better have a bad epitaph than their ill report while you live.

Polonius. My lord, I will use them according to their desert. 513

Hamlet. God's bodykins, man, much better! Use every man after his desert, and who should scape whipping? Use them after your own honor and dignity; the less they deserve, the more merit is in your bounty. Take them in.

Polonius. Come, sirs.

Hamlet. Follow him, friends; we'll hear a play to-morrow. [*Exit POLONIUS with all the Players but the First.*] Dost thou hear me, old friend; can you play the Murder of Gonzago? 522

1 *Player.* Ay, my lord.

Hamlet. We'll ha' 't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I

and insert in 't, could you not?

my lord.

well. Follow that lord; and look you mock [*Player.*] My good friends, I'll leave you. 530

Rosencrantz. Good my lord!

Hamlet. Ay, so, God be wi' ye! — [*Exeunt ROSENCRANTZ and GUILDENSTERN.*] Now I am alone.

sion [*Singer, Hudson, etc.*] ? sorrow [*Schmidt*] ? — Lines 536, 545. — 508. **bestowed** = lodged, taken care of [*Rolfe, etc.*] ? III. iv. 174 ; IV. iii. 12. A. S. *stow*, a place; Mid. Eng. *stowen*, to put in a place. For the force of the prefix *be-*, see note on *beskrew*, II. i. 113. — 509. **abstract**. The folios have *abstracts*. Allowable? — 510. **you were better have**. Originally the full construction would have been, *for you it were better to have*; but the dative slipped ungrammatically into a nominative, owing to its position before the verb. *Abbott*, 230, 352. — 514. **bodykins**. *-kin* is a diminutive suffix, said to be allied to Dutch and Ger. *kind*, a child. Thus *manikin*, little man; *Wilkin*, little Will; *lambkin*; *Peterkin*, shortened to *Perkin*, little Peter; *bodykin*, little body. Other examples? Here the consecrated wafer representing the body of our Saviour. The words = *By the mass*, in II. i. 50? — 515. **after** = according to? So in *Psalms* ciii. 10. — 515. **scape**. I. iii. 38. — 525. **dozen or sixteen lines**. Can you find them in Act III. sc. ii., lines 138-239? — 528, 529. **mock him not**. Said sincerely? So Clark thinks. Is Hamlet a true gentleman? — 532. **God be wi' ye**. Origin of our *good-bye*? — 533. **alone**. Is he eager to be alone?

O, what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit
 That from her working all his visage wann'd,
 Tears in his eyes, distraction in 's aspect,
 A broken voice, and his whole function suiting
 With forms to his conceit? (and all for nothing!)
 For Hecuba!
 What 's Hecuba to him, or he to Hecuba,
 That he should weep for her? What would he do,
 Had he the motive and the cue for passion
 That I have? He would drown the stage with
 And cleave the general ear with horrid speech,
 Make mad the guilty and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears.
 Yet I,
 A dull and muddy-mettled rascal, peak,
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing; no, not for a king,
 Upon whose property and most dear life

If so, what may we infer as to his sanity? See Rolfe's or Furness's ed. — 537. **conceit** = conception, imagination? — 538. **her**. *Soul* feminine here? Not in *Richard II.*, V. v. 7. Milton makes it fem., *Par. Lost*, V. 486, 487, etc. — **wann'd**. The folios read *warm'd*. Better? — 539. **aspect**. Always so accented in Shakespeare? Scan. *Abbott*, 490, 492. — 540. **function** = energies of soul and body [Caldecott]? action of the body [Clark and Wright]? power of action [Johnson]? delivery? Lat. *functio*, performance; *fungi*, to perform, originally to enjoy. — 541. **conceit** = conception, idea (of the character he was personating) [Clark and Wright]? Line 537; III. iv. 112; IV. v. 44. — 545. **cue** = hint or prompt-word [Hudson]? Yet a stage term. — Lat. *coda*, *cauda*, tail; Fr. *queue*, tail. **Cue** = "the tail-end of the speech of the preceding speaker, . . . sometimes denoted by Q, owing to similarity in sound." *Skeat*. Figurative meaning here? — 548. **free** from guilt? III. ii. 224. As if guilt enslaved? — 552. **muddy-mettled** = heavy, irresolute [Schmidt]? — **rascal**. The literal sense is *scrapings*. Old Fr. *rascler*; Fr. *racler*; Lat. *radĕre*, to scrape. *Skeat*. *Radĕre*; frequentative *rasicare*; dim. *rasiculare*; *rasculare*, *rasclare*; *rascler*, *racler*. *Brachet*. Note the slang use of our *scrape*. — **peak** = mope [Singer]? sneak [Schmidt]? grow lean [Rolfe]? pine away [Clark and Wright]? **Peak** as noun = a sharp point, akin to *pike*. In Dorsetshire, *peeked* = thin, sharp-featured. — 553. **John-a-dreams** = John of dreams, John the dreamer, a dreamy, idle fellow? So Rolfe, etc. The word is formed like Jack-a-lantern? — **unpregnant of** = not quickened by, not inspired with [Rolfe]? having no living thoughts within relating to [Clark and Wright]? incapable [Moberly]? — 555. **property** = "own person," or, possibly, "kingly right" [Clark and Wright]? crown, wife, every thing which he might

A damn'd defeat was made. Am I a coward?
 Who calls me villain? breaks my pate across?
 Plucks off my beard, and blows it in my face?
 Tweaks me by the nose? gives me the lie i' the throat,
 As deep as to the lungs? who does me this? 560
 Ha!

'Swounds, I should take it; for it cannot be
 But I am pigeon-liver'd and lack gall
 To make oppression bitter, or ere this
 I should have fatted all the region kites 565
 With this slave's offal. Bloody, bawdy villain!
 Remorseless, treacherous, lecherous, kindless villain!
 O vengeance!

Why, what an ass am I! This is most brave,
 That I, the son of a dear father murther'd, 570
 Prompted to my revenge by heaven and hell,
 Must, like a whore, unpack my heart with words,
 And fall a-cursing, like a very drab,
 A scullion!

Fie upon 't! foh! About, my brain! I have heard 575
 That guilty creatures sitting at a play
 Have by the very cunning of the scene

be said to be possessed of, except his life [Furness]? — 556. **defeat** = destruction [Warburton, etc.]? See I. ii. 10. Old Fr. *defaire, desfaire*, to defeat, undo. Old Fr. *des*, Lat. *dis* [with the force of English verbal *un-*]; and *faire*; Lat. *facere*, to do. *Skeat.* — 557. **pate**. From *plate*, by loss of *l*. *Plate* is the crown of the head. Low Lat. *plata*, a plate of metal; Gr. *πλατύς*, *platus*, broad. — 559. **the lie**, etc. So *Richard II.*, I. i. 124. — 560. **me** = for me? to me? See II. i. 7. *Abbott*, 220. — 562. **'Swounds** = God's wounds, wounds of Christ = Zounds! So V. i. 264. Instead of this oath, the folios have *why*. See note on II. i. 76. — 563. **pigeon-livered**, etc. "It was supposed that pigeons and doves owed the gentleness of their disposition to the absence of gall." *White*. — **gall**, metaphorically for *courage* [Clark and Wright]? — 564. **To make**, etc. = to make me feel the bitterness of oppression [Dyce]? — 565. **region** = of the air or sky? See note on I. 473. — 566. **offal**. Sievers sees in this word and sentence a revelation of Hamlet's plan to bring the king to legal trial, execution, quartering, etc. Reasonable inference? — 567. **kindless** = unnatural [Johnson]? The opposite is *kindly*. See note on I. ii. 65. — 570. **father**. Two quartos omit this word; the folios read, *the dear murthered*. Which makes the better sense? — 571. **heaven and hell** = all the best and all the worst passions [Hudson]? — 573. **a-cursing**. Like *a-making*, I. iii. 119. *Abbott*, 24. — 574. **scullion** = a kitchen menial? a servant that cleans pots and kettles? Fr. *escouillon*, "a wispe, dishclout (dishcloth), maukin, or drag, to cleanse or sweep an oven." *Skeat.* — Other readings are *scalion*, *stallyon*, and *stallion*. — 575. **About** = to your work [Johnson]? Steevens and Monk Mason make *about* a sea-phrase = "be my thoughts shifted into a contrary direc-

Been struck so to the soul that presently
 They have proclaim'd their malefactions ;
 For murder, though it have no tongue, will speak 580
 With most miraculous organ. I'll have these players
 Play something like the murder of my father
 Before mine uncle : I'll observe his looks ;
 I'll tent him to the quick : if he but blench,
 I know my course. The spirit that I have seen 585
 May be the devil ; and the devil hath power
 To assume a pleasing shape ; yea, and perhaps
 Out of my weakness and my melancholy,
 As he is very potent with such spirits,
 Abuses me to damn me. I'll have grounds 590
 More relative than this ; the play's the thing
 Wherein I'll catch the conscience of the king. [Exit.

tion." Well? — 577-580. Instances are cited by Rolfe, Wright, etc. — 578. **presently** = immediately, as in line 170? Lat. *præ*, before ; *sens*, being ; *præsens*, being in front, being in sight. Skeat. Hence the adverb means *immediately*, as in the Bible and Shakespeare. — 581. *Macbeth*, III. iv. 122-126. — 584. **tent** = probe? *Tent*, a roll of lint used to dilate a wound. Fr. *tenter*, to prove, try, etc. ; Lat. *tentāre*, to handle, touch, test. Skeat. — **quick**. A. S. *cwīc*, alive ; from Teutonic base *kwiwa*. Akin to Lat. *vivus*, alive, Gr. *βίος*, bios, life. — **blench** = shrink [Steevens, etc.]? flinch [Hunter, etc.]? wink, glance [Halliwell]? A. S. *blican*, to twinkle ; Eng. *blink*, to wink, glance ; Mid. Eng. *blenche*, to turn aside ; Eng. *blench*, to cause to blink ; to shrink, start from, flinch. A different word from *blanch*, to whiten. — 586. **devil**. Coleridge quotes Sir Thomas Browne's (1605-1682) belief that ghosts, etc., are not souls of the dead, but devils bent to harm and deceive mankind (2 Cor. xi. 14.) 590. **abuses** = deceives, deludes, imposes upon, practises upon with illusions? Repeatedly so in Shakespeare. — 591. **relative** = nearly related, closely connected [Johnson]? to the purpose [Schmidt, Wright, etc.]? in closer and clearer relation [Hudson]? "The word is not known to exist elsewhere in this sense." Clark and Wright. What progress in the plot is made in the second act? Is Hamlet to be praised or blamed for his caution? for his delay in shedding his uncle's blood?

ACT III.

SCENE I. *A Room in the Castle.*

Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN.

King. And can you, by no drift of circumstance,
Get from him why he puts on this confusion,
Giving so harshly all his days of quiet
With turbulent and dangerous lunacy?

Rosencrantz. He does confess he feels himself distracted;
But what cause he will by no means speak. 6

Guildestern. Nor do we find him forward to be sounded,
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state.

Queen. Did he receive you well? 10

Rosencrantz. Most like a gentleman.

Guildestern. But with much forcing of his disposition.

Rosencrantz. Niggard of question, but of our demands
Most free in his reply.

How much time between Act II. and III.? 1. **drift of circumstance**=course of indirect inquiry [Hudson]? roundabout method [Clark and Wright]? II. i. 10; I. v. 127. For *circumstance*, the quartos read *conference*. Equally good?—2. **puts on**. Does the king think Hamlet is shamming?—**confusion**, of mind?—3. **Grating**=vexing [Rolfe]? disturbing, irritating [Clark and Wright]? Old Fr. *grater*, to scratch, scrape; Swed. *kratta*, to scrape; Dutch *krassen*; Ger. *kratzen*, to scratch. *Skeat.*—4. **lunacy**. Lat. *luna*, moon. Connection?—7. **forward**=disposed, inclined [Caldecott, etc.]?—**sounded**. Metaphor from *sound*, to fathom? or *sound*, to ring or make to ring?—8. **keeps**. Where there can be no doubt as to the nominative, it is sometimes omitted. *Abbott*, 399. II. ii. 67; IV. i. 10.—**crafty madness**. III. iv. 186.—12. **with much**, etc.=with apparent unwillingness [Moberly]?—**disposition**=mood [Clark and Wright]? I. iv. 55. Do this scene and II. ii. show that Guildestern has more discernment than Rosencrantz? Moberly says so.—13, 14. **niggard . . . most free**, etc. Warburton, Hudson, etc., transpose these words, to make the statement better accord with the facts. But does Rosencrantz mean to state the facts?—**question**. This has been variously interpreted inquiry conversation, cross-examination (or “inquisition,” as on the rack). Baffled by Hamlet, yet desirous of standing well with the king and queen, the

Queen.

Did you assay him

To any pastime?

15

Rosencrantz. Madam, it so fell out that certain players
We o'er-raught on the way; of these we told him,
And there did seem in him a kind of joy
To hear of it. They are about the court,
And, as I think, they have already order
This night to play before him.

20

Polonius.

'Tis most true;

And he beseech'd me to entreat your majesties
To hear and see the matter.

King. With all my heart; and it doth
me

To hear him so inclin'd. —

Good gentlemen, give him a further edge,
And drive his purpose on to these delights.

Rosencrantz. We shall, my lord.

[*Exeunt* ROSENCRANTZ and GUILDENSTERN.]

King.

Sweet Gertrude, leave us too;

For we have closely sent for Hamlet hither,
That he, as 't were by accident, may here
Affront Ophelia.

30

Her father and myself, lawful espials,
Will so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge,
And gather by him, as he is behav'd,

35

two young men answer vaguely? — 14, 15. **assay** . . . **pastime** = try his disposition towards pastime [Caldecott]? try him by the test of any pastime [Clark and Wright]? — Old Fr. *essai*, a trial; Lat. *exagium*, a weighing, a trial of exact weight; Gr. *ἐξάγιον*, *exagion*, a weighing; Gr. *ἐξ*, out, *ἀγείν*, to lead; *ἐξάγειν*, to export merchandise. — 17. **o'er-raught** = over-reached, that is, overtook [Johnson]? *Raught* is obsolete past participle of *reach*. A. S. *raecan* seems to mean, to get into one's power; *raec*, occasion, allied to *rice*, power, powerful, from Teutonic base *RAK* = root *RAG*, to rule. *Skeat*. Hence *reach* = to attain, extend to, arrive at, gain. — 20. **order**. This singular is repeatedly found for the plural in Shakespeare. V. ii. 365. — 22. **beseech'd**. Obsolete? — 24. **content** = gratify, please? — 26. **edge** = incitement, stimulus? Root *AK*, to pierce; Gr. *ἀκή*, *ake*, a point; Lat. *acies*, edge; Mid. Eng. *egge*; Eng. *edge*, border, sharpness. — 29. **closely** = privately, secretly? Repeatedly so in Shakespeare. "So as not to let Hamlet know whence the message comes." *Hudson*. Gr. *κλείω*, *kleio*, I shut; Lat. *claudere*, to shut, shut in; Ger. *schliessen*, to shut. — 31. **affront** = meet directly [Johnson]? confront [Clark and Wright]? Lat. *frons*, forehead; akin to *brow*. *Front to front* is forehead to forehead? *Affront* = meet face to face? — 32. **lawful espials** = spies justifiably inquisitive [Caldecott]? Shakespeare several times uses *espials* for *spies*. — 33. **be-**

If 't be the affliction of his love or no
That thus he suffers for.

Queen. I shall obey you. —
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness; so shall I hope your virtues 40
Will bring him to his wonted way again,
To both your honors.

Ophelia. Madam, I wish it may. [*Exit QUEEN.*]

Polonius. Ophelia, walk you here. — Gracious, so please
you,
We will bestow ourselves. [*To OPHELIA*] Read on this book;
That show of such an exercise may color 45
Your loneliness. We are oft to blame in this —
'T is too much prov'd — that with devotion's visage
And pious action we do sugar o'er
The devil himself.

King. [*Aside*] O, 't is too true!
How smart a lash that speech doth give my conscience! 50
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
O heavy burthen!

Polonius. I hear him coming; let's withdraw, my lord. 55
[*Exeunt KING and POLONIUS.*]

Enter HAMLET.

Hamlet. To be, or not to be, — that is the question:
Whether 't is nobler in the mind to suffer
The slings and arrows of outrageous fortune,

stow=stow away? II. ii. 508. — 39-42. **beauties . . . virtues . . . honors.** These plurals=what? Walker suggests, and Furness adopts, *beauty* and *virtue*, instead of the plural. Wisely? See I. ii. 15, 254. — it = what? — 43. **Gracious.** I. i. 164. The word is not used elsewhere in Shakespeare without its substantive. — 45. **color**=give plausibility to? — 47. **too much proved**=found by too frequent experience [Johnson]? proved by too frequent examples [Clark and Wright]? — 51. **beautied.** Not elsewhere a verb in Shakespeare. — 52. **to**=compared to? I. ii. 140. — 53. **painted**=falsely colored, unreal [Rolfe, etc.]? fictitious, disguised [Clark and Wright]? — 56. **To be, or not to be;** i.e., after death? are we to exist, or not to exist, after our present state [Johnson]? "Johnson is wrong. . . . Hamlet is . . . deliberating . . . whether he should continue to live, or put an end to his life." *Malone.* "In I. ii., Hamlet has spoken of suicide as being against the canon of the Everlasting. Here he considers it as viewed by philosophy." *Moberly.* — 58. **slings**="the strong cables or chains which are bound round the

Or to take arms against a sea of troubles,
 And by opposing end them? To die, — to sleep, — 60
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to, — 't is a consummation
 Devoutly to be wish'd. To die, — to sleep, —
 To sleep! perchance to dream! ay, there 's the rub; 65
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 Must give us pause; there 's the respect
 That makes calamity of so long life;
 For who would bear the whips and scorns of fortune,
 The oppressor's wrong, the proud man's contumacy,
 The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of the unworthy takes,

buoys, commonly barrels, that float upon the surface of the water, holding fast the anchors to which they are attached [Dr. A. Gerth, 1861]? instruments for throwing stones? — 59. **arms against a sea.** Mixed metaphor? two metaphors blended into one [Clark and Wright]? arms against a host of troubles which break in upon us like a sea [Clark and Wright]? — **sea of troubles** = *κακῶν πέλαγος*, *kakōn pelagos*, in the *Hippolytus*. Lowell (*Among My Books*, p. 191). — Ingleby quotes Ritson's *Memoirs of the Celts*, "to the effect that the Celts in the wantonness of their bravery 'oppose the overwhelming sea,' and 'taking arms' rush upon the waves." "Is not the metaphor sound? If there be an incongruity in the notion of taking arms . . . against the sea, is there not just as great an incongruity in using a bare bodkin against the soul"? Ingleby. In Hamlet's distress and perplexity, is not a mixed metaphor quite natural? See III. iii. 57. — 61. **No more** = it is nothing more [Knight, Rolfe, etc.]? — 65. **rub.** A metaphor from bowling, "meaning a collision hindering the bowl in its course" [Clark and Wright]? — 67. **coil** = turmoil [Warburton]? incumbrance [Heath]? entanglement [Clark and Wright]? "Turmoil or bustle, and that which intertwines or wraps around. Snakes generally lie like the coils of ropes; . . . allusion is had to the struggle . . . that animal . . . casting his slough"! Caldecott. See *Rom.* vii. 24. "The *coil* received its quietus on 18th Sept., 1858, by 'A. M. of Greenock,' who cites a derivation from the Gaelic *co-chul*, meaning the scaly integument which clothes the lower limbs of a mermaid"! See Furness, who concurs with Caldecott. "Tumult and bustle of this mortal life. Perhaps *coil* here means also the body." Hudson. "Shakespeare never uses *coil* in the familiar modern sense." Rolfe. — 68. **Must.** What must? — **give us pause** = stop our career, occasion reflection [Caldecott]? — **pause** is . . . to take up the time of *three* syllables in pronunciation [Moberly]? — III. iii. 42; IV. iii. 9. — **respect** = consideration, motive. Usually so in Shakespeare. III. ii. 166. — 69. **of so long life** = so long lived [Clark and Wright]? — **respect, etc.** . . . **life** = consideration that induces us to undergo the calamity of so long a life [Hudson]? See note on *of a doubt*, I. iv. 36, 37. — 70. **time** = the times [Hunter]? the world? Shakespeare generally uses the article as in I. v. 189. Rolfe. — Johnson says that the wrongs enumerated (70-74) "are not the evils that would particularly strike a prince." Is Shake-

When he himself might his quietus make 75
 With a bare bodkin? who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscover'd country from whose bourn
 No traveller returns, puzzles the will, 80
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought, 85
 And enterprises of great pith and moment
 With this regard their currents turn awry,
 And lose the name of action. — Soft you now!
 The fair Ophelia! — Nymph, in thy orisons
 Be all my sins remember'd.

Ophelia.

Good my lord,

90

How does your honor for this many a day?

speare, then, speaking of his own experience? — 75. **quietus** (*est*) = (he is) discharged, (is) at rest; a law phrase in settling accounts. *Quietus* = acquittance? settlement? final discharge? Lat. *quiescere*, to rest; *quietus*, quiet. Hence come *ac-quit* and *quit*, requite. V. ii. 68, 257; IV. vii. 1. — 76. **bare** = mere [Schmidt, Rolfe, etc.]? unsheathed [Malone]? — **bodkin** = least weapon? small dagger [Steevens, etc.]? Welsh *bido-gryn*, small dagger, diminutive of *bidog*, dagger. — **fardels** = burdens; literally packs, bundles? Low Lat. *fardellus*, a burden, pack. *Fardel* is a diminutive of Fr. *farde*, a burden. *Skeat*. Arabic *fardah*, a package? The folios read, *Who'd these fardels*, etc. Better? — 77. **grunt** is "one of the many words," says White, "which have been degraded since Shakespeare wrote." — The word is imitative, and so originated? — 79. **ourn** = limit, boundary? Fr. *borne*, landmark, boundary; old Fr. *bonne*; Low Lat. *bonna*, bound. *Bound* is a doublet of *ourn*. *Skeat*. — 80. **returns**, i.e., to the state of mortal life [Hudson, etc.]? returns to *live* here [Coleridge]? Had the Ghost returned? — Steevens cites Catullus, *Qui nunc it per iter tenebricosum, Illuc unde negant redire quenquam*, Who now passes through gloomy route thither, whence they say no one returns. No translation into English print having been made, had Shakespeare read this in the original Latin? — 83. **conscience**, etc. So in *Richard III.*, I. iv. 131. Point out the proverbial expressions in this soliloquy. — 84. **native hue**. What color is meant? *Mer. of Venice*, II. i. 7; III. ii. 86. — 85. **thought** = grief [Hudson]? melancholy [Hunter]? care, anxiety [Clark and Wright]? See "take thought, and die for Cæsar." *Julius Cæsar*, II. i. 187. So *Matt*. vi. 34. — 86. **pith**. The quartos read *pitch*. Allowable? — 87. **currents**. Mixed metaphor? — **awry**. The folios have *away*, which Corson prefers as denoting more of a change. — 88. **Soft** = hush [Clark and Wright]? hold, stop [Schmidt]? a gentler pace [Caldecott]? *Mer. of Venice*, IV. i. 310, 311. "Soft! no haste." *Othello*, V. ii. 338. — 89. **Nymph** = maiden? Gr. *νύμφη*, numphe, a bride; literally, "a veiled one," like Lat. *nupta*. — **orisons** = prayers. Fr. *oraisons*, prayers; Lat. *orare*, to pray. — Johnson thinks that Hamlet here for the moment forgets that he is to appear

Hamlet. I humbly thank you ; well, well, well.

Ophelia. My lord, I have remembrances of yours,
That I have longed long to re-deliver ;
I pray you, now receive them.

Hamlet.

No, not I :

95

I never gave you aught.

Ophelia. My honor'd lord, I know right well you did ;
And with them words of so sweet breath compos'd
As made the things more rich : their perfume lost,
Take these again ; for to the noble mind 100
Rich gifts wax poor when givers prove unkind.
There, my lord.

Hamlet. Ha, ha ! are you honest?

Ophelia. My lord?

Hamlet. Are you fair? 105

Ophelia. What means your lordship?

Hamlet. That if you be honest and fair, your honesty
should admit no discourse to your beauty.

Ophelia. Could beauty, my lord, have better commerce
than with honesty? 110

Hamlet. Ay, truly ; for the power of beauty will sooner
transform honesty from what it is to a bawd than the force
of honesty can translate beauty into his likeness : this was
sometime a paradox, but now the time gives it proof. I did
love you once. 115

Ophelia. Indeed, my lord, you made me believe so.

insane. Does he intend her to hear his words? — 92. **well.** Dissyllable twice over by ironical modulation [Moberly]? — 93. **remembrances** = mementos? II. ii. 144. — 96. **ought**, etc. Does he mean that he accounts his presents of no value? — 97. **I know.** The quartos read "you know." Which is better? Reasons? Corson interprets thus: "The remembrances you gave me may have been trifles to *you*, such trifles as left no impression on your mind of having given them; but *I* know right well you did, as they were most dear to me at the time." — 103. **honest** = free from fraud, not acting as a decoy? virtuous [Staunton, etc.]? It means chaste in *Winter's Tale*, II. i. 64, 72. — Hudson thinks that Hamlet, suspecting that there are listeners and spies, means the after-speeches in this scene for them rather than for Ophelia. Probable? — 107. **your honesty**, etc. = your *chastity* should have no conversation or acquaintance with your beauty [Hudson]? virtue, personified as the guardian of beauty, should allow none, not even himself, to discourse with the latter [Clark and Wright]? = your honesty should be so chary of your beauty as not to suffer a thing so fragile to entertain discourse, or be parleyed with [Caldecott]? — 109. **commerce** = intercourse [Rolfe, etc.]? conversation [Clark]? dealings? Milton's *Il Penseroso*, 39. — 114. **sometime.** I. ii. 8. — 116. Here, and in lines 155, 156 (and in what others, if any?), she alludes to herself and her own feelings? —

Hamlet. You should not have believed me; for virtue cannot so inoculate our good souls, but we shall relish of it: I am glad you do not.

Ophelia. I was the more deceived.

120

Hamlet. Get thee to a nunnery; why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all; believe none of us. Go thy ways to a nunnery. Where's your father?

130

Ophelia. At home, my lord.

Hamlet. Let the doors be shut upon him, that he may play the fool nowhere but in his own house. Farewell.

Ophelia. [*Aside*] O help him, you sweet heavens!

134

Hamlet. If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go; farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

140

Ophelia. [*Aside*] O heavenly powers, restore him!

Hamlet. I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nickname God's

118. **relish**=have a strong taste [Hudson]? have a flavor, retain a trace [Rolfe, etc.]?—**it**=the old stock [Delius]?—121. **Get thee.** A common reflexive use of *get* in Shakespeare, but never with the full form of the pronouns *thymself*, etc. *Schmidt.* So the Duke says to Shylock, "Get thee gone, but do it." *Mer. of Venice*, III. i. 388.—122. **indifferent**=fairly, ordinarily, tolerably? II. ii. 226.—125. **at my beck**=always ready to come about me [Steevens]? like evil geni, ready at a nod to start into act [Caldecott]? ready to come about me on a signal of permission [Hudson]?—128. **arrant.** I. v. 124.—129. **ways.** I. iii. 135.—131. **at home.** The poor girl must have shown by her manner that she was falsifying? and hence Hamlet's angry answer?—134 and 141. The "*Aside*" was first inserted by Furness. Rightly?—**monsters**=monstrosities? "A horned man's a monster." *Othello*, IV. i. 55.—142. **your paintings**=the paintings of you women [Collier, etc.]? Ophelia's paintings? The folios have *pratlings* or *prattling*, also *pace for face*. Better?—144. **jig**=walk as if dancing a jig [Rolfe, etc.]? See II. ii. 486.—**amble**=go at a pace between a walk and a trot [Skeat]? walk effeminately [Wright and Clark]? Lat. *ambulare*, to walk; Old Fr. *ambler*, to go at

creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go. [Exit.

Ophelia. O, what a noble mind is here o'erthrown! 150
 The courtier's, scholar's, soldier's, eye, tongue, sword;
 The expectancy and rose of the fair state,
 The glass of fashion and the mould of form,
 The observ'd of all observers, quite, quite down!
 And I, of ladies most deject and wretched, 155
 That suck'd the honey of his music vows,
 Now see that noble and most sovereign reason,
 Like sweet bells jangled out of tune, and harsh;
 That unmatch'd form and feature of blown youth

an easy pace. In *1 Henry IV.*, III. ii. 60; *Richard III.*, I. i. 17; and *Romeo and Juliet*, I. iv. 11, Shakespeare uses the word with contempt? — **nick-name** = give wrong names to [Clark and Wright]? misname, miscall [Rolfe, etc.]? — A. S. *ēcan*, to augment; Eng. *eke*, also; A. S. *nama*, name; whence Mid. Eng. *ekenname*, additional name (like Lat. *agnomen*, surname). The initial *n* is not original, but acquired. *Skeat.* — 145. **make**, etc. = use ambiguous words as if you did not know their meaning [Moberly]? mistake wantonly, and pretend you do it through ignorance [Johnson]? It seems to imply that the women affected a pretty, innocent ignorance as a mask for wantonness. *White.* — 147. **all but one.** Would Ophelia understand this? — 149. **To a nunnery**, etc. In this dialogue, does Hamlet speak in sorrow, or in anger? Amid the impending ruin and terror, was not a nunnery the best possible place for her? — 151. **courtier's, scholar's, soldier's, eye, tongue, sword.** In all the folios and quartos but one, the order is, *courtier's, soldier's, scholar's.* Hammer re-arranged the words to make them correspond respectively to *eye, tongue, sword.* Rightly and wisely? Ought Ophelia to speak with faultless rhetoric? Rohrbach thinks Hamlet's tongue a soldier's tongue, his sword a scholar's or student's sword. Likely? — 152. **fair.** Because Hamlet adorns it as the rose. *Delius. Abbott*, 4. — What is *prolepsis*? For proleptic use of the adjective, see *Macbeth*, I. iii. 84, and I. vi. 3; III. iv. 76. — 153. **glass**, etc. So in *2 Henry IV.*, II. iii. 21, 22, "He was indeed the glass, Wherein the noble youth did dress themselves." — **mould of form** = model by which all endeavored to form themselves [Johnson]? the cast in which is shaped the only perfect form [Caldecott]? "'Mould of form' would be a disagreeable pleonasm, were not 'form' to be understood as equivalent to *ceremony, external rites.*" *Tschischwitz.* Judge. — 155. **deject.** See I. ii. 20; IV. v. 2. *Abbott*, 342. — 156. **honey**, etc. Mixed metaphor [Clark and Wright]? *Abbott*, 22. — 158. **jangled out of tune.** "'Out of tune' is adverbial element to 'jangled.' . . . The two ideas attached to 'bells' are: 1. 'jangled out of tune'; 2. 'harsh,' which expresses to what extent 'jangled out of tune'" [Corson]? — 159. **feature** = figure, form, person. Old Fr. *facture*, Lat. *factura*, formation; *facère*, to make. — **blown.** The metaphor in line 152 resumed? A. S. *blōwan*, to bloom. Allied to Lat.

Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!

Enter KING and POLONIUS.

King. Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England,
For the demand of our neglected tribute.
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on 't?

Polonius. It shall do well; but yet do I believe
The origin and commencement of his grief
Sprung from neglected love. — How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all. — My lord, do as you please;
But, if you hold it fit, after the play
Let his queen mother all alone entreat him
To show his griefs: let her be round with him;

florêre, to bloom; Eng. *flourish*; Fr. *fleurir*, *florir*. — 160. *ecstasy*. II. i. 102. — 162. *affections* = feelings, inclinations [Rolfe, etc.]? manner in which his mind is affected [White]? — 163, 164. Force of double negative? I. ii. 158; III. ii. 4. — *not like madness*. Too much "method" in it? — 165. *on brood* = a-brood, brooding? Abbott, 24, 180. — 166. *doubt*. I. ii. 256. — *disclose*. Technical term for young birds chipping the shell [Steevens, Wright, etc.]? V. i. 277. — 167. *for to*. *To* coming to be regarded as a mere sign of the infinitive, *for* was prefixed to denote motion or purpose. See Abbott, 152. V. i. 92. — 169. *shall*. As in II. ii. 485. The verb of motion is often omitted after an auxiliary. Abbott, 405. — 172. *variable* = varying, various? — 173. *something-settled*. Shakespeare has great freedom in compounding adjectives. Abbott, 2, 68. — 174. *whereon . . . beating* = the constant beating of his thoughts upon which [White]? White reads *brain's*; others, *brains*. To explain the singular *puts*, the editors treat *brains* as singular, or *brains still beating* as virtually a compound noun, or "noun-clause." Well? Abbott, 337. — 175. *fashion of himself* = his usual behavior? his ordinary habits? — 178. *How now*. Has she been out, and returned? or absorbed in her own distress? — 183. *griefs* = grievances [Corson]?

And I'll be plac'd, so please you, in the ear
Of all their conference. If she find him not, 185
To England send him, or confine him where
Your wisdom best shall think.

King. It shall be so ;
Madness in great ones must not unwatch'd go. [*Exeunt.*]

✓ SCENE II. *A Hall in the Castle.*

Enter HAMLET and Players.

Hamlet. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue ; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently ; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise. I could

— **round** = “square” ? plain-spoken ? See II. ii. 139. — 184. **so please** = if it so please ? may it so please ? *So* is much used in Shakespeare in the sense of *provided that*. Abbott, 133. — **in the ear** = within hearing [Wright, Schmidt, etc.] ? — 185. **find** = find out ? detect, unmask [Schmidt] ? — **find him not** = discover not his secret [Clark and Wright] ? *Found* = *found out* in *All's Well*, II. iii. 205, and in other passages in Shakespeare. — What are we to think of the development of plot and characters in this scene ?

SCENE II. 1. **the speech** = the dozen or sixteen lines of II. ii. 525 ? — 2. **mouth** = utter with an affectedly big or bawling voice ? V. i. 273. — 3. **had as lief** = should be just as much pleased if ? would as soon ? *Had* in this phrase a corruption of *would* ? Webster. A. S. *leof*, dear, beloved ; Ger. *lieb*, dear ; Lat. *libet*, it pleases. Eng. *lief*, gladly, willingly. The old English form would have been, *Me* [i.e., to me] were [i.e., it would be, or would have been] as *lief* [i.e., as pleasing]. — 4. **Nor do not**. I. ii. 158 ; III. i. 163, 164. — 8. **hear**. The folios say *see*. Better ? “The ears of the groundlings are not split by what they see.” Furness. — 9. **periwig-pated**. *Periwig* (anglicised from Fr. *perruque*, which comes from Ital. *pilucca*, a mass of severed hair ; Span. *peluca* ; Lat. *pilus*, hair) dropped its *peri* from a notion that it was the Greek prefix *περί*, *peri* ! Hence arises *wig* ! Wigs were worn by actors, but not commonly by gentlemen, in the time of Shakespeare. For *pate*, head, see II. ii. 557. — 10. **groundlings** = the rabble on the ground or floorless *pit* of the theatre ? They paid a penny for admission. — **capable of** = able to understand or appreciate ? — 11. **inexplicable** = unintelligible [Schmidt] ? without words to explain them [Johnson] ? too confusedly conducted to explain themselves [Steevens] ? — **dumb-shows**. See lines 118-120.

have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

1 *Player*. I warrant your honor.

14

Hamlet. Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it pro-

—12. **Termagant**. One of the idols the Saracens were supposed to worship. Old Fr. *tervagant*; Ital. *trivagante*. Possibly the moon; Lat. *ter* (thrice: in heaven, *Selene* or *Luna*; on earth, *Artemis* or *Diana*; in the lower world, *Persephone* or *Proserpina*); Lat. *vagans* (wandering). *Skeat*. Like the “triple Hecate”? Termagant was often introduced in the old mysteries, moralities, farces, and puppet-shows, as a most violent and boisterous character. Present meaning?—13. **Herod** was also a violent, noisy character in many of the old plays, “of course, a furious tyrant,” a “vaunting braggart.”—**out-herods**. Like *out-villained villany* in *All's Well*, IV. iii. 250. Horace Mann used the expression “out-calhouns Calhoun.” See *Matt*. ii. 16.—18. **modesty** implies a little more than *moderation*?—**from**=apart from, away from [Abbott, 158]? contrary to [Clark and Wright]?—*Macbeth*, III. ii. 131, and III. iv. 36; *Julius Cæsar*, I. iii. 35.—22. **his**. See note on I. ii. 216.—**pressure**=imprint, character [Rolfe]? resemblance, as in a *print* [Johnson]? See I. v. 100. This description of the purpose of playing is famous. Is it accurate? Are the words *scorn* and *age* happily chosen? *scorn*=vice, that which is foul [Moberly]?—23. **come tardy off**=“underdone”? too feebly represented, where the actor, as it were, limps behind the true conception of the character [Clark and Wright]? without spirit or animation [Caldecott]? come short of [Mason]? The quarto of 1676 has *of for off*, and Hudson, Furness, and others read *of*.—Abbott, 165.—24. **censure**, as in I. iii. 69.—**one**=one class [Caldecott]? one person [Delius, etc.]? “*Of the which one*” means *of one of which, or of whom*. Hudson.—25. **allowance**=estimation, approval [Hudson]?—26. **be**. Abbott, 300. *Been* or *ben* was anciently the plural of the indicative present; afterwards *be*, as in King James's version of the Bible.—27. **not to speak it profanely**=to avoid profane swearing? Says Johnson, “Any gross or indelicate language was called *profane*.” “Highly, not to speak it profanely,” says Mason, “refers to the praise given to the players; Hamlet considering it a kind of profanation to praise persons highly who were so undeserving of it. The construction is ‘highly, not to say profanely.’” Caldecott remarks, “Hamlet says that he does not mean to speak profanely by saying that there could be any such thing as a journeyman Creator.” “The profanity consists in

fanelly, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bel-
lowed that I have thought some of nature's journeymen had
made men and not made them well, they imitated humanity
so abominably. 32

1 *Player*. I hope we have reformed that indifferently with
us, sir. 34

Hamlet. O, reform it altogether. And let those that play
your clowns speak no more than is set down for them; for
there be of them that will themselves laugh, to set on some
quantity of barren spectators to laugh too, though in the
mean time some necessary question of the play be then to be
considered: that's villanous, and shows a most pitiful ambi-
tion in the fool that uses it. Go, make you ready. 41

[*Exeunt Players*.]

Enter POLONIUS, ROSENCRANTZ, and GUILDENSTERN.

How now, my lord! will the king hear this piece of work?

Polonius. And the queen too, and that presently.

Hamlet. Bid the players make haste. — [*Exit* POLONIUS.
Will you two help to hasten them? 45

Rosencrantz. }
Guildenstern. } We will, my lord.

[*Exeunt* ROSENCRANTZ and GUILDENSTERN.]

Hamlet. What ho! Horatio!

Enter HORATIO.

Horatio. Here, sweet lord, at your service.

Hamlet. Horatio, thou art e'en as just a man

alluding to Christians." *Furness*. Well, which? or —? — 29. **nor man**
= nor even man [Clark and Wright, etc.]? nor even of any human be-
ing whatever? The 1st quarto has *nor Turk*, which Hudson adopts.
White reads "or Turk." The folios have "or Norman." Farmer sug-
gested *Mussulman*. What think you of these readings? — 31. **made men**.
So all the early editions. Theobald suggested *them* for *men*, and Hudson
and Furness have adopted it. Wisely? The journeymen "had tried
their hand at making men (instead of sticking to their regular work on
inferior creatures). This seems in keeping with 'imitated humanity.'" *Rolfe*. — 33. **indifferently** = measurably, tolerably well? III. i. 122. —
36. **clowns speak no more**, etc. The clown used to try to make fun
by extemporized buffoonery, sometimes bandying railery and sarcasm
with persons in the audience. See White or Rolfe for specimens of such
extemporizing. — 37. **there be**. *Abbott*, 399, and following. III. i. 8.
Leviticus iv. 16. — 38. **quantity** = insignificant portion? The word ap-
pears to be repeatedly used contemptuously in Shakespeare. — **barren**
of sense, wit? — 43. **presently**. See II. ii. 170, 578. — 49. **just a man**.

As e'er my conversation cop'd withal.

50

Horatio. O, my dear lord, —

Hamlet.

Nay, do not think I flatter ;

For what advancement may I hope from thee

That no revenue hast but thy good spirits,

To feed and clothe thee? Why should the poor be flatter'd?

No, let the candied tongue lick absurd pomp,

55

And crook the pregnant hinges of the knee

Where thrift may follow fawning. Dost thou hear?

Since my dear soul was mistress of her choice

And could of men distinguish, her election

Hath seal'd thee for herself ; for thou hast been

60

As one, in suffering all, that suffers nothing,

A man that fortune's buffets and rewards

Hath ta'en with equal thanks : and blest are those

Whose blood and judgment are so well commingled

“Horatio is the only complete *man* in the play, — solid, well-knit, and true; a noble, quiet nature, with that highest of all qualities, judgment, always sane and prompt.” *Lowell* (see the whole passage in *Among My Books*, vol. i. pp. 216, 217. — 50. **conversation** = converse, intercourse? — **cop'd** = encountered [*Caldecott*, *Wright*, etc.]? dealt? — *A. S.* *ceáþian*, to cheapen; *ceáþ*, a bargain; Dutch *koop*, a bargain; *koopen*, to buy; Lat. *caupo*, a huckster; *copa*, a barmaid; Gr. *κάπηλός*, *kapēlos*, a peddler. The original sense of *cope* was “to bargain with,” “to chaffer with;” a word introduced into England by Flemish and Dutch traders. *Skeat*. In *Mer. of Venice*, IV. i. 403, *cope* = reward, requite, pay. — **withal** = with. I. iii. 28. *Abbott*, 196. — 53. **revenue**. Shakespeare accents either 1st or 2d syllable at pleasure. *Hudson* remarks that *Webster*, *Choate*, and *Everett* accented 2d syllable. What tendency in accentuation is illustrated by this word and “character” (I. iii. 59), “aspect” (II. ii. 539) “contrary” (III. ii. 194)? *Abbott*, 490. — 55. **candied** = sugared, flattering, glozing [*Dyce*] ? Arabic and Per. *qand*, sugar, sugar-candy; *qandi*, made of sugar, sugared; Ital. *candire*, to candy; *candi*, candy. No connection with Lat. *candidus*, white. — **absurd**. Accent? — 56. **crook**, etc. = let the tongue crook [*Wright* and *Clark*] ? crook thou? let the hinges crook (i.e., bend, be bent) [*Tschischwitz*] ? let the person who has a candied tongue crook [*Rolfe*, *Wright*, etc.] ? — **pregnant** = quick, ready, prompt [*Johnson*] ? artful [*Moberly*] ? designing, full of deceit [*Nares*] ? bowed, swelled out [*Caldecott*] ? *Twelfth Night*, II. ii. 26, and III. i. 88, favor *Johnson*’s. So *Lear*, II. i. 76, and IV. vi. 203. “‘Pregnant,’ because untold thrift is born from a cunning use of the knee.” *Furness*. II. ii. 208. — 57. **thrift** = gain, profit? In I. ii. 180, *thrift* = economy. — **fawning**. “*Faining* of the folios is . . . another form of fawning, just as good, if not better.” *Stratmann*. — 58. **dear soul**. See on *dearest*, I. ii. 182. This resembles the childlike phrases of *Homer*, as *φίλον ἦτορ*, *philon ētor*, (my) dear heart. — 59. **of** = about [*Abbott*, 174]? The second and third quartos read “distinguish her election, S’hath [i.e., she hath] sealed,” etc. This is favored by *Ritson*, and *Corson* thinks it may be right. Better sense? In 2 *Henry VI.*, II. i. 130, we read “distinguish of colors.” For *sealed*, see *John* vi. 27. Was Shakespeare familiar with the Bible? — 64. **blood and judgment** =

That they are not a pipe for Fortune's finger 65
 To sound what stop she please. Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core, ay, in my heart of heart,
 As I do thee. — Something too much of this. —
 There is a play to-night before the king ; 70
 One scene of it comes near the circumstance
 Which I have told thee of my father's death.
 I prithee, when thou seest that act afoot,
 Even with the very comment of thy soul
 Observe mine uncle ; if his occulted guilt 75
 Do not itself unkennel in one speech,
 It is a damned ghost that we have seen,
 And my imaginations are as foul
 As Vulcan's stithy. Give him heedful note ;
 For I mine eyes will rivet to his face, 80
 And after we will both our judgments join
 In censure of his seeming.
Horatio. Well, my lord ;

passions and reason [Caldecott] ? According to the doctrine of the four humors, *desire* and *confidence* were seated in the blood, *judgment* in the phlegm, and the due mixture of the humors made a perfect character. *Johnson.* See *Julius Cæsar*, V. v. 73-75; *Hamlet*, IV. iv. 58. — 69. **As I do thee.** Is Hamlet at all like Horatio ? Why is he so attracted to him ? Do opposites draw or repel each other ? — **Something too much,** etc. Why ? The genuine manliness of this little sentence, where Hamlet checks himself . . . is precisely one of Shakespeare's exquisite touches of innate propriety in questions of feeling. *Clarke.* Is Clarke right ? What light does all this speech to Horatio throw on the question of Hamlet's sanity ? — 72. **told thee.** Had told Horatio all ? Why had he not told Ophelia ? — 73. **afoot** = being performed [Rolfe] ? going on [Meiklejohn] ? acting, in progress ? The *a* in *afoot* is for *on*. A. S. *on* ; allied to Icel. *á*, and Gr. *áva*, *ana*, up, upon. — 74. **the very comment of the soul** = the most intense direction of every faculty [Caldecott] ? all thy powers of observation [Clark and Wright] ? the most intimate and real intuition of thy mind [Meiklejohn] ? The folios have "my soul," which some prefer. Your choice ? — 75. **occulted** = hidden, concealed ? Lat. *occultare*, to cover over; *occultus*, hidden. — 76. **one speech.** II. ii. 525. — **unkennel.** In *Merry Wives of Windsor*, III. iii. 142, we have, "We'll unkennel the fox." Ital. *canile*, a kennel; Lat. *canis*, dog; Old Fr. *chenil*, dog-house. The termination *il* is imitated from Lat. *-ile* = a place for. *Skeat.* — 77. **damned** = sentenced for his wickedness to damnation [Douce] ? "a goblin damned" (I. iv. 40), and therefore not to be believed [Rolfe] ? II. ii. 585-590. — 79. **stithy** = smithy, forge, workshop ? anvil ? A. S. *stathol*, firm; a foundation, basis; Icel. *stethi*, an anvil. *Stith-y*, properly a smithy, but also used with the sense of anvil. *Skeat.* — **note** = attention ? So repeatedly in Shakespeare. — 82. **censure** = judgment, opinion (I. iii. 69) ? making estimate [Caldecott] ? forming an opinion [Rolfe, etc.]. — **seeming** =

If he steal aught the whilst this play is playing,
And scape detecting, I will pay the theft.

85

Hamlet. They are coming to the play; I must be idle:
Get you a place.

*Danish march. A flourish. Enter KING, QUEEN, POLONIUS,
OPHELIA, ROSENCRANTZ, GUILDENSTERN, and others.*

King. How fares our cousin Hamlet?

Hamlet. Excellent, i' faith; of the chameleon's dish: I
eat the air, promise-crammed; you cannot feed capons so.

King. I have nothing with this answer, Hamlet; these
words are not mine.

91

Hamlet. No, nor mine now. — [*To POLONIUS*] My lord, you
played once i' the university, you say?

Polonius. That did I, my lord, and was accounted a good
actor.

95

Hamlet. What did you enact?

Polonius. I did enact Julius Cæsar: I was killed i' the
Capitol; Brutus killed me.

appearance? — 83. **steal**, etc. = contrive so to *carry it off* as [*sic*] that the slightest conscious feeling he shows should escape unobserved [*Caldecott*]? If he were trying to steal something, I would pledge myself to detect him or else to pay for the stolen property [*Rolfe*]? — 84. **theft**. See *Exodus* xxii. 4. — 85. **idle** = unoccupied? foolish, light-headed, crazy [*Clark and Wright*]? aimless, going hither and thither like an idiot [*Delius*]? mad [*Staunton*]? appearing to have nothing to do with the matter [*Moberly, Rolfe, etc.*]? behaving as if my mind were purposeless, or intent upon nothing in particular [*Hudson*]? — 87. **fares**. In his answer, Hamlet gives a different sense to the word. Is it a habit of his? II. ii. 193, 195. The word originally meant to travel. Ger. *fahren*; A. S. *faran*, to go. — 88. **chameleon's**. It was a current belief that this animal fed on air. Gravely discussed by Sir Thomas Browne in *Vulgar Errors*, III. 21. — **of**, used partitively? *Abbott*, 177. — 89. **promise-crammed**. What promises? — 90. **I have nothing**, etc. = this answer is not founded on any act of mine [*Moberly*]? I have nothing to do with it [*Rolfe*]? — 91. **not mine**, etc. No relation to any thing said by me [*Caldecott*]? — 92. **nor mine now** = they are now anybody's [*Caldecott*]? I am mad, and therefore not answerable for what I said a minute ago [*Moberly*]? "A man's words," says the proverb, "are his own no longer than he keeps them unspoken." *Johnson*. Choose. — 93. **university**. Why does Hamlet turn so abruptly from the king? Is he conscious of the latter's enmity? fearful of a possible display of it? Latin and sometimes English plays were acted by students in the English universities, especially for the entertainment of great personages. The titlepage of the first quarto of *Hamlet* shows that it had been played "in the two Universities of Cambridge and Oxford." See *Furness*. — 96. **enact**. Affected style of speech [*Delius*]? Shakespeare uses it in *Tempest*, IV. i. 121, where there is no affectation. — 97. **Cæsar**. A Latin play on this subject was performed at Oxford in 1582. *Malone*. — 98. **Capitol**. Rather the *Curia Pompeii* (council-hall of Pompey) near

Hamlet. It was a brute part of him to kill so capital a calf there. — Be the players ready? 100

Rosencrantz. Ay, my lord; they stay upon your patience.

Queen. Come hither, my dear Hamlet, sit by me.

Hamlet. No, good mother, here's metal more attractive.

[*Lying down at OPHELIA's feet.*]

Polonius. [*To the KING*] O, ho! do you mark that?

Ophelia. You are merry, my lord. 105

Hamlet. Who, I?

Ophelia. Ay, my lord.

Hamlet. O God, your only jig-maker. What should a man do but be merry? for, look you, how cheerfully my mother looks, and my father died within 's two hours. 110

Ophelia. Nay, 'tis twice two months, my lord.

Hamlet. So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens! die two months ago,

Pompey's Theatre in the Campus Martius, March 15, B.C. 44? — 99. **brute . . . capital.** These puns may be allowable, but what are we to think of his treatment of Polonius? Insanity? — 101. **patience** = consent, permission [Rofe, Delius, etc.]? slowest and tardiest convenience [Caldecott]? *Tempest*, III. iii. 3. Gr. *παθεῖν*, *pathein*, to suffer; Lat. *pati*, to suffer, endure. — **stay upon** = await. — 108. **your only** = only your [White]? *Abbott*, 420 — **jig-maker.** See II. ii. 486. — 110. **within's** = within *this* [Delius]? within *these* [White, Dyce, etc.]? In *Rom. and Juliet*, V. ii. 25, is "Within this three hours will fair Juliet wake." — 111. **twice two months.** Shall we accept this as fixing the time? — 113. **sables, etc.** "The fur of sables is not black." *Johnson*. "Sables, the furs so called, are the finery of most northern nations; so that Hamlet's saying amounts to a declaration that he would leave off his blacks." *Capell*. — **suit of sables** = the most splendid array; prohibited by the statute of apparel, 24 Henry IV. c. 13, to any one below the rank of an earl [Moberly]? "Sables, . . . the fur used for the trimming of rich robes worn by persons of a grave and dignified character. . . . There is an intended contrast combined with a play on words. Hamlet having mentioned 'black,' the word which suggests itself as a contrast to it is one which might be confounded with it. . . . The sables and weeds of age are in this play, IV. vii. 79, [contrasted] with the careless livery of youth." *Clark and Wright*. So Schmidt. Warburton and White change *for* to *fore*, or make it = before; "as much as to say, 'Let the devil wear black for me, I'll have none.'" Wightwick, followed by Hudson, reads *sabell* (i.e., *couleur d'isabelle*), flame-color. Halliwell says, "Shakespeare's intention was most likely to make Hamlet here speak incoherently." "The contrast," says Elze, "between a suit of sables and a black mourning garment, lies not in the color, but in the costliness and splendor of the material. . . . Mourning garments . . . are made of coarse and harsh material, whereas for the trimming of a suit of sable the most gorgeous and brilliant stuff was selected." Keightley would insert *not* before *have a suit*! — "In summer the color of the sable is reddish or brownish yellow, clouded with black and becoming lighter toward the head; in winter it is dark. The Siberian in winter often has the whole body covered with lustrous blackish brown, or

and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, by'r lady, he must build churches, then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is 'For, O, for, O, the hobby-horse is forgot!'

Hautboys play. The dumb-show enters.

Enter a King and a Queen-very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck; lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns, finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner wooes the Queen with gifts; she seems loath and unwilling awhile, but in the end accepts his love. [Exeunt.

Ophelia. What means this, my lord?

Hamlet. Marry, this is miching mallecho; it means mischief. 121

sometimes quite black hairs, but with these are generally intermingled white ones." *Gill*, in *Johnson's Cyclopædia*.—115. **lady**=the Blessed Virgin?—116, 117. **not thinking on**=being forgotten [Knight, etc.], oblivion?—118. **the hobby-horse**. Made by the figure of a horse fastened round the waist of a man, his own legs going through the body of the horse and enabling him to walk, but concealed by a long foot-cloth; while false legs appeared where those of the man should be at the sides of the horse [Nares]? The hobby-horse was used in the old Morris-dances and May games; but the Puritans put a stop to it, to the grief of the boys.—**dumb-shows**. "Why the dumb-show should have been introduced, is a question that has been much discussed but not satisfactorily settled." *Rolfe*. Hunter professes to have found out. He says: "No one has hitherto hit upon the true origin of the show in *Hamlet*. It seems that such strange and unsuitable anticipations were according to the common practice of the Danish theatre." For particulars of his discovery, see *Furness*, p. 242. Caldecott and Knight think that "*Hamlet*, intent on 'catching the conscience of the king,' would naturally wish that his 'mouse-trap' should be doubly set." Why, then, is not the king frightened at the dumb-show? Halliwell thinks that the king and queen were inattentive to it, whispering confidentially to each other. Likely?—120. **miching mallecho**=sneaking mischief [Moberly]? secret and insidious mischief [Schmidt]?—*Mich*=to skulk, hide, play truant. Mid. Eng. *michen*; Old Fr. *mucer*; later *musser*, to hide, conceal, lurk, squat in a corner. *Skeat*. *Miching*, written also *meaching*, or *meeching*=retiring, skulking, mean. *Webster*. *Mallecho* is Span. *mal*, ill; *hecho*, deed, or done; Lat. *male*, ill; *factum*, deed. (Lat.

Ophelia. Belike this show imports the argument of the play?

Enter Prologue.

Hamlet. We shall know by this fellow : the players cannot keep counsel ; they 'll tell all. 125

Ophelia. Will he tell us what this show meant?

Hamlet. Ay, or any show that you 'll show him ; be not you ashamed to show, he 'll not shame to tell you what it means.

Ophelia. You are naught, you are naught ; I 'll mark the play. 131

Prologue. For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently. [Exit.

Hamlet. Is this a prologue, or the posy of a ring? 135

Ophelia. 'T is brief, my lord.

Hamlet. As woman's love.

Enter two Players, King and Queen.

Player King. Full thirty times hath Phœbus' cart gone round
Neptune's salt wash and Tellus' orb'd ground,
And thirty dozen moons with borrow'd sheen 140
About the world have times twelve thirties been,
Since love our hearts and Hymen did our hands
Unite commutual in most sacred bands.

Player Queen. So many journeys may the sun and moon
Make us again count o'er ere love be done! 145

f often becomes Span. *h.*) *Micher*=skulker, truant ; it occurs in 1 *Henry IV.*, II. iv. 378. — 122. *Belike*=perhaps [Wright and Clark]? as it seems, I suppose [Schmidt]? probably? III. ii. 273. — *argument*. II. ii. 346. — 130. *naught*=nothing, worthless ; a stronger word in Shakespeare than in present speech. A. S. *nāwiht*, contracted to *nāht* ; *nā*, no, *wiht*, whit, thing. — 135. *posy*=motto? *Mer. of Venice*, V. i. 146-149. *Posy* is a contraction of *poesy*. Lat. *poesis*, poetry ; Gr. *ποίησις*, *poiēsis*, a making, a poem ; *ποιεῖν*, *poiein*, to make ; the poet was a *maker*! — 138. *Phœbus'* (the Bright or the Pure, the Shining One), the god of light, the sun-god, Apollo. Gr. *φᾶος*, *phāos*, *φῶς*, *phōs*, light. — *cart*=chariot? In this sense, *cart* was archaic, or even obsolete, in Shakespeare's time. "The style of the interlude here is distinguished from the real dialogue by rhyme." *Coleridge*. — 139. *Neptune's*, god of ocean. See *Class. Dict.* — *wash*=land washed by sea [Delius]? sea itself [Wright and Clark]? — *Tellus'*, earth. See *Class. Dict.* Akin to Lat. *terra*, land ; or from root *TAL*, to sustain. *Skeat*. — *orb'd*=round, spherical [Wright and Clark]? — 140. *sheen*=shine, light, lustre? — 142. *Hymen*. Gr. *Ἵμῆν*, *Humēn*, god of marriage. See *Class. Dict.* — 143. *commutual*, stronger

But, woe is me, you are so sick of late,
 So far from cheer and from your former state,
 That I distrust you. Yet, though I distrust,
 Discomfort you, my lord, it nothing must;
 For women's fear and love holds quantity,
 In neither aught, or in extremity. 150
 Now, what my love is, proof hath made you know,
 And as my love is siz'd, my fear is so;
 Where love is great, the littlest doubts are fear;
 Where little fears grow great, great love grows there. 155

Player King. Faith, I must leave thee, love, and shortly too;
 My operant powers their functions leave to do:
 And thou shalt live in this fair world behind,
 Honor'd, belov'd; and haply one as kind
 For husband shalt thou —

Player Queen. O, confound the rest! 160
 Such love must needs be treason in my breast;
 In second husband let me be accurst!
 None wed the second but who kill'd the first.

Hamlet. [*Aside*] Wormwood, wormwood!

Player Queen. The instances that second marriage move 165
 Are base respects of thrift, but none of love;
 A second time I kill my husband dead,
 When second husband kisses me in bed.

than *mutual*? — 146. *me* = to me = mine? *Abbott*, 230. — 147. *cheer* = cheerfulness? — 148. *distrust you* = distrust *your health* [*Hudson*] ? am solicitous about you [*Schmidt*] ? — 150. *holds quantity* = are in proportion to each other? keep their relative proportion [*Clark and Wright*] ? For *holds*, supposed to be an old form of the plural in *s*, see *Abbott*, 333, 336. *Quantity* = proportion. Lat. *quantitas*, quantity, extent; *quantus*, how much. — 151. *In neither*, etc. = nothing in either, or else in extreme measure? no fear and no love, or both in excess [*Moberly*] ? — 153. *sized*. Small-sized, large-sized, are still in colloquial use. — 154. *littlest*: Comparative and superlative how regularly formed? See the grammars. *Gooder*, *goodest*, *badder*, *baddest*, are found in Elizabethan writers. Inference as to the plastic, unsettled character of the language? — 157. *operant*, active, operative? — Lat. *operāri*, to work; *opus*, work. — Used again in *Timon of Athens*, IV. iii. 25, "*operant poison*." — 163. *wed*. Imperative [*Tschischwitz*] ? — 164. *wormwood*, *absinthium*? A. S. *wermod*, *werian*, to protect; *mód*, mood, mind, courage. A. S. *wermod* unquestionably means *ware-mood*, or "*mind-preserver*." It has nothing to do with *worm* nor with *wood*. *Skeat*. — 165. *instances* = motives, inducements [*Johnson*, etc.] ? — 166. *respects*. III. i. 68. — 167. *kill . . . dead*. This phrase *kill dead* occurs also in *Titus Andronicus*, III. i. 92, and *Midsummer Night's Dream*, III. ii. 269. May it mean *kill my dead husband*, or is it tautological? — 171-196. "Mr. and Mrs. Cowden Clarke believe that these are the 'dozen or sixteen lines' of II. ii. 525, because the diction is different from the rest of the dialogue, and is signally like Hamlet's own argumentative mood." *Rolfe*. Does not this supposition attach too much value to the outward form, and too little to the intense desire of Hamlet to expose the murder? What do these lines amount to? What other lines hold up the mirror at the very crisis?

Player King. I do believe you think what now you speak,
 But what we do determine oft we break. 170
 Purpose is but the slave to memory,
 Of violent birth, but poor validity;
 Which now, like fruit unripe, sticks on the tree,
 But fall unshaken when they mellow be.
 Most necessary 't is that we forget 175
 To pay ourselves what to ourselves is debt;
 What to ourselves in passion we propose,
 The passion ending, doth the purpose lose.
 The violence of either grief or joy
 Their own enactures with themselves destroy: 180
 Where joy most revels, grief doth most lament;
 Grief joys, joy grieves, on slender accident.
 This world is not for aye, nor 't is not strange
 That even our loves should with our fortunes change;
 For 't is a question left us yet to prove, 185
 Whether love lead fortune or else fortune love.
 The great man down, you mark his favorites flies;
 The poor advanc'd makes friends of enemies. †
 And hitherto doth love on fortune tend;
 For who not needs shall never lack a friend, 190
 And who in want a hollow friend doth try,
 Directly seasons him his enemy.
 But orderly to end where I begun,
 Our wills and fates do so contrary run
 That our devices still are overthrown, 195
 Our thoughts are ours, their ends none of our own;
 So think thou wilt no second husband wed,
 But die thy thoughts when thy first lord is dead.

See the matter discussed in *Furness*.—171. **purpose** lasts but while fresh in memory?—172. **validity**=value, worth, strength, efficacy? Lat. *valēre*, to be strong; Lithuanian *wala*, Sanskrit *bala*, strength.—174. **fall**. Plural for singular on account of the intervening word "fruit," the construction being changed by change of thought? See *Abbott*, 415. *Tschischwitz* would read, "Like fruit unripe which now sticks on the tree;" for "purpose" cannot stick on a tree.—See use of *destroy* in line 180.—176. **necessary**=unavoidable? natural [*Hudson*]?—180. **enactures**=determinations [*Hudson*]? action [*Schmidt*]? resolutions [*Johnson*]? enactments [*Wright*]?—183. **aye**. A. S. *ā*, ever, always; Gr. *ἀει*, *aei*, always.—184. **loves**=the love which others feel for us [*Moberly*]? lovers, friends? See *Mer. of Venice*, V. i. 168, "I gave my love a ring."—186. **Whether**. Monosyllable? II. ii. 17. *Abbott*, 466. Must we reduce every line to a regular iambic pentameter?—187. **favorite**. So all the early editions but one, which reads *favorites*. Says *Abbott*, 333, (and *Furness*, *Corson*, etc., concur,) "The Globe reads 'favourite,' completely missing, as it seems to me, the intention to describe the crowd of favorites scattering in flight." But how do they know that a crowd scattering was intended? *Hudson*, *Wright*, etc., read "favourite."—190. **not needs**. So "not bites," *Tempest*, V. i. 38; "not doubt," *Tempest*, II. i. 121, etc. *Abbott*, 305.—**seasons**=matures, ripens [*Schmidt*]? brings to maturity in his true character [*Clark* and *Wright*]? confirms, establishes [*Dyce*]? throws in an ingredient which constitutes [*Caldecott*]? See I. iii. 81.—194. **contrary**. Accent here? I. iii. 59.—198. **die**=let die? Is it third person imperative? subjunc-

Player Queen. Nor earth to me give food, nor heaven light!
 Sport and repose lock from me day and night! 200
 To desperation turn my trust and hope!
 An anchor's cheer in prison be my scope!
 Each opposite that blanks the face of joy
 Meet what I would have well and it destroy!
 Both here and hence pursue me lasting strife, 205
 If, once a widow, ever I be wife!

Hamlet. If she should break it now!

Player King. 'T is deeply sworn. Sweet, leave me here a while;
 My spirits grow dull, and fain I would beguile
 The tedious day with sleep. [Sleeps.]

Player Queen. Sleep rock thy brain; 210
 And never come mischance between us twain! [Exit.]

Hamlet. Madam, how like you this play?

Queen. The lady protests too much, methinks.

Hamlet. O, but she'll keep her word.

King. Have you heard the argument? Is there no offence
 in't? 216

Hamlet. No, no, they do but jest, poison in jest; no offence i' the world.

King. What do you call the play? 219

Hamlet. The Mouse-trap. Marry, how? Tropically. This play is the image of a murder done in Vienna: Gonzago is the duke's name; his wife, Baptista: you shall see anon; 't is a knavish piece of work: but what o' that? your majesty and we that have free souls, it touches us not; let the galled jade wince, our withers are unwrung. — 225

tive used optatively or imperatively [Abbott, 364]? — 202. **anchor's cheer**, anchorite's fare. Gr. ἀναχωρεῖν, anachōrein, to retire; ἀναχωρητής, anachorētēs, a recluse, a hermit, one who has retired from the world. — **scope** = utmost aim. Gr. σκοπός, scopos; Ital. scopo, a mark to shoot at. — 203. **opposite** = contrary thing? obstacle? opponent? — **blanks** = blanches, makes pale? — **joy**. Its natural color? — 213. **protests** = solemnly affirms? — Often quoted? — 215. **argument**. III. ii. 122, II. ii. 346. Had the king and queen seen the dumb-show? — 216. **offence** = intended offence, insult, or insinuation by Hamlet? The king means a moral "offence," Hamlet a physical "offence," or crime [Delius]? — 220. **Tropically** = figuratively, by a trope, or turn we give things? Nowhere else used by Shakespeare. — Gr. τρόπος, tropos, a turning, the use of a word in a different sense from that which properly belongs to it; as in metaphor, metonymy, synecdoche, and irony? The quarto of 1603 reads *trapolically*; punning? — 221. **image** = representation. — 222. **duke's**. Duke is used indifferently for king. — **Baptista**, usually a man's name; occasionally a woman's. — 224. **free**. II. ii. 548. — 225. **galled** = rubbed sore (by saddle or harness)? Old Fr. *galler*, to gall, fret, itch, rub; Lat. *callus*; Fr. *gale*, scab, hardness, cutaneous disorder. *Brachet*. — **jade** =

Enter LUCIANUS.

This is one Lucianus, nephew to the king.

Ophelia. You are as good as a chorus, my lord.

Hamlet. I could interpret between you and your love, if I could see the puppets dallying.

Ophelia. You are keen, my lord, you are keen. 230

Hamlet. Begin, murderer; pox, leave thy damnable faces, and begin. Come: the croaking raven doth bellow for revenge.

Lucianus. Thoughts black, hands apt, drugs fit, and time agreeing;

Confederate season, else no creature seeing;

Thou mixture rank, of midnight weeds collected,

With Hecate's ban thrice blasted, thrice infected,

Thy natural magic and dire property,

On wholesome life usurp immediately. 239

[*Pours the poison into the sleeper's ear.*]

a sorry nag, a tired-out horse. — **withers** = the ridge between the shoulder-blades of a horse? A. S. *withre*, resistance; Goth. *withra*, against. It is the part which the horse opposes to his load, or on which the stress of the collar comes. *Skeat*. — **unwrung** = untwisted, unwrenched, ungalled, untortured? — The emphasis to be placed on *galled* and *our*? — 227. **chorus**. In the Greek drama, the company who were called the chorus beheld the scenes, and commented upon them in song. A chorus explains the action in *Henry V.*, *Winter's Tale*, and *Romeo and Juliet*. — 228. **interpret**. Every "Motion," or puppet-show, had its interpreter on the stage to explain. — **love** = lover? The allusion is to a puppet-show in which Ophelia and her lover were to play a part. *Schmidt*. — 229. **dallying** = interchanging caresses? sporting? — 231. **pox** = small-pox be upon thee? or, thou small-pox? A. S. *poc*, a pustule. *Pox* is a corrupt spelling of the plural *pocks*, which Webster defines as "an exanthematic disease, consisting of a constitutional febrile affection, and a cutaneous eruption." Very naturally used to anathematize? — 232. **The croaking**, etc. Hamlet rolls into one two lines of an old familiar play. . . . "The screeking raven sits croaking for revenge Whole herds of beasts comes bellowing for revenge." *Simpson*, 1874. The raven and his voice were ominous? *Macbeth*, I. v. 36 to 38. — 235. **Confederate season** = opportunity conspiring [Clark and Wright]? No creature but time looking on, and that a confederate in the act [Hudson]? — 236. **midnight weeds**. So in *Macbeth*, IV. i. 25, "Root of hemlock digg'd i' the dark;" and Virgil, *Æneid*, IV. 513, 514, "*messeæ ad lunam quæruntur . . . Pubentes herbar nigri cum lacte veneni*," downy herbs cropped by moonlight, with milk (sap) of deadly poison. — 237. **Hecate's**. *Dis-syl.*, as in Milton's *Comus*, line 135? Hecate was a mysterious divinity, representing perhaps the phases of the moon. She was sometimes identified with Selene or Luna in heaven, Artemis or Diana on earth, Persephone or Proserpina in Hades. A threefold goddess, she is represented with three faces or heads. She became a deity of the lower world, whence she sent demons and phantoms at night. She taught sorcery and witchcraft. Her approach was announced by the whining and howling of dogs. — 239. **usurp** = let them usurp [Walker]? —

Hamlet. He poisons him i' the garden for 's estate. His name 's Gonzago; the story is extant, and writ in choice Italian. Yon shall see anon how the murtherer gets the love of Gonzago's wife.

Ophelia. The king rises!

Hamlet. What, frighted with false fire!

245

Queen. How fares my lord?

Polonius. Give o'er the play!

King. Give me some light! — away!

All. Lights, lights, lights!

[*Exeunt all but HAMLET and HORATIO.*]

Hamlet. Why, let the stricken deer go weep,

250

The hart ungalled play;

For some must watch, while some must sleep:

So runs the world away.)

Would not this, sir, and a forest of feathers — if the rest of my fortunes turn Turk with me — with two Provincial roses on my razed shoes, get me a fellowship in a cry of players, sir?

257

Horatio. Half a share.

Hamlet. A whole one, I.

For thou dost know, O Damon dear,

260

This realm dismantled was

Of Jove himself; and now reigns here

A very, very — pajock.

245. **false fire**=blank cartridges? mere fireworks [Moberly]? — 250. **strucken.** Repeatedly used by Shakespeare. He has also *fretten*, *foughten*, *sweaten*. *Abbott*, 344. That is, the arrow has struck the king in the vitals [Moberly]? — **go weep.** See the beautiful description of the stricken deer weeping "big round tears," in *As You Like It*, II. i. 33-40. — 254. **feathers** "were much worn on the stage in Shakespeare's time" [Malone]? — 255. **turn Turk**=undergo a complete change for the worse [Schmidt]? change completely [Clark and Wright]? turn traitor [Hudson]? — **Provincial roses**=rosettes of ribbons from Provins (near Paris), or Provence in South of France [Clark and Wright]? Both were famous for roses. Such rosettes were worn on shoes by actors. Says Tschischwitz, "It is clear that Shakespeare here wrote *provisional* . . . that is, make-shift roses." Likely? — 256. **razed**=slashed or streaked in patterns [Clark and Wright]? embroidered [Hudson]? "Some (shoes) of black velvet, some of white, some of red, some of greene, razed, carved, cut, and stitched all over with Silke." *Stubbes*, 1595. To *raze*=to stripe. *Hudson.* Some would read *raised* for *razed*, explaining by high heels and soles. Better? — **cry**=troop, company? **a fellowship in a cry**=a partnership in a company [Hudson]? *Cry* is several times used by Shakespeare for pack of dogs, as in *Coriolanus*, III. iii. 120, "You common cry of curs." — 258. **share.** Theatre receipts were divided into shares, of which each actor had a part of one, or had more. No one received a salary. Theatrical property was joint stock. See

Horatio. You might have rhymed.

Hamlet. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive? 266

Horatio. Very well, my lord.

Hamlet. Upon the talk of the poisoning?

Horatio. I did very well note him.

Hamlet. Ah, ha! Come, some music! come, the recorders! — 271

For if the king like not the comedy,

Why then, belike, — he likes it not, perdy. —

Come, some music!

Re-enter ROSENCRANTZ and GUILDENSTERN.

Guildenstern. Good my lord, vouchsafe me a word with you. 276

Hamlet. Sir, a whole history.

Guildenstern. The king, sir, —

Hamlet. Ay, sir, what of him?

Guildenstern. Is in his retirement marvellous distempered.

Hamlet. With drink, sir? 281

Guildenstern. No, my lord, rather with choler.

Hamlet. Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler. 285

Furness. — 258. **I** = say I [Caldecott]? Malone, Hudson, Singer, and others, change *I* to *ay*. Well? *Ay* or *aye* is always printed *I* in the oldest editions. — 260. **Damon** and Pythias are Horatio and Hamlet? Story of their friendship? — 262. **Jove**. See III. iv. 56. — 263. **pajock** = peacock [Dyce and Furness]? This alludes to the fable of the birds choosing a king; instead of the eagle, a peacock [Pope]? Instead of *peacock*, learned commentators have argued that the right word was *pad-dock*, a toad; *puttock*, a kite; *meacock*, a cravenly bird; *bawcock*, fine fellow; *pajuck*, doorkeeper; *patchock*, clown; *hedjocke*, hedgehog! Leo suggests that Hamlet does not use any word at all, but leaves the line incomplete, and that *pajock* is a misprint for the stage direction [hiccups]! The peacock in Shakespeare's day had a very ill repute, "voice of a fiend, head of a serpent, pace of a thief," and was regarded as the incarnation of pride, envy, cruelty, lust. — 264. **rhymed**. To what? — 266. **pound**. Shakespeare also uses *shilling*, *mile*, *year*, *horse*, etc., as plurals. Maetzner, vol. i. pp. 230, 240. See V. i. 158. — 270. **recorders**. Bacon (*Century*, III. sec. 221) says the recorder is straight, with a less bore and a greater. See Milton's *Paradise Lost*, I. 551. — 273. **perdy**. Corrupted from French *par Dieu*. — 280. **marvellous**. See II. i. 3. — **distempered** = discomposed, overtaken [Caldecott]? disordered (in mind or body) [Clark and Wright]? Guild. uses it in one sense; Hamlet applies it in the other? — 281. **drink**. Innuendo by Hamlet? — 282. **choler** — anger? Gr. *χόλος*, *cholos*, bile, wrath. "Go, show your slaves how choleric you are." *Julius Cæsar*, IV. iii. 43. — 283. **should**. II. ii. 202. — **more richer**. So *more nearer*, II. i. 11. — 284. **purgation**. A

Guildestern. Good my lord, put your discourse into some frame, and start not so wildly from my affair.

Hamlet. I am tame, sir; pronounce.

Guildestern. The queen, your mother, in most great affliction of spirit, hath sent me to you. 290

Hamlet. You are welcome.

Guildestern. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment; if not, your pardon and my return shall be the end of my business.

Hamlet. Sir, I cannot. 296

Guildestern. What, my lord?

Hamlet. Make you a wholesome answer; my wit's diseased: but, sir, such answer as I can make, you shall command, — or, rather, as you say, my mother; therefore no more, but to the matter: my mother, you say, — 301

Rosencrantz. Then thus she says: your behavior hath struck her into amazement and admiration.

Hamlet. O wonderful son, that can so astonish a mother! But is there no sequel at the heels of this mother's admiration? Impart. 306

Rosencrantz. She desires to speak with you in her closet, ere you go to bed.

Hamlet. We shall obey, were she ten times our mother. Have you any further trade with us? 310

Rosencrantz. My lord, you once did love me.

Hamlet. So I do still, by these pickers and stealers.

Rosencrantz. Good my lord, what is your cause of distem-

play on the legal and medical senses of the word; clearing one's self from crime, and purifying the body? — 286. **frame**=order, orderly arrangement? In *Love's Labor's Lost*, III. i. 188, "out of frame"=disordered. — 288. **pronounce**. Lat. *pro*, forth, *nunciare*, to tell, speak. — 295. **pardon**=leave to go? I. ii. 56. Lat. *per*, thoroughly; *donāre*, to give, *donum*, gift. — 298. **wholesome**=reasonable [Schmidt]? sane, sensible [Clark and Wright]? — **wit's diseased**. Seriously spoken? — 303. **amazement**=utter bewilderment? perturbation of mind? See 1 *Peter* iii. 6. A. S. *ā*, intensive; Norwegian *masa-st* [*st*=one's self], to lose one's senses, and begin to dream; -*ment*, Lat. -*men* or -*mentum*, result. — **admiration**=wonder? I. ii. 192. — 307. **closet**. II. i. 77. — 309. **shall** as in II. i. 3? — 310. **trade**=business, dealing [Johnson]? Is there a sneer implied? *Trade* originally meant way of life, occupation; from A. S. *tredan*, to tread. — 312. **So**. Coleridge sees much meaning in *so*; he would make it very emphatic. Does Hamlet falsify here? Does his old regard for his schoolmate shine out for a moment? — **pickers**, etc. "My duty towards my neighbor is . . . to keep my hands from picking and stealing." *Catechism*, Book of Common Prayer. "By this hand," was a familiar oath, as in *Tempest*, III. ii. 56, 78. — 313. **your cause of**

per? you do, surely, bar the door upon your own liberty, if you deny your griefs to your friend. 315

Hamlet. Sir, I lack advancement.

Rosencrantz. How can that be, when you have the voice of the king himself for your succession in Denmark?

Hamlet. Ay, sir, but 'while the grass grows,' — the proverb is something musty. — 320

Re-enter Players with recorders.

O, the recorders! let me see one. — To withdraw with you, — why do you go about to recover the wind of me, as if you would drive me into a toil?

Guildestern. O, my lord, if my duty be too bold, my love is too unmannerly. 325

Hamlet. I do not well understand that. Will you play upon this pipe?

Guildestern. My lord, I cannot.

Hamlet. I pray you.

Guildestern. Believe me, I cannot. 330

Hamlet. I do beseech you.

Guildestern. I know no touch of it, my lord.

Hamlet. 'T is as easy as lying; govern these ventages with your fingers and thumb, give it breath with your mouth,

distemper = the cause of your disorder [Clark and Wright]? or is *cause-of-distemper* a compound noun? I. iv. 73. — 317. **the voice**, etc. Allusion to I. ii. 109? The crown was elective, not hereditary [Blackstone]? See V. ii. 343. — 319. **while the grass**, etc. The proverb in full, as given in Whetstone's *Promos and Cassandra*, 1578, is, "While grass doth grow, oft starves the silly steed." — 321. **To withdraw**, etc. = to have done with you [Capell]? to speak a word in private with you [Schmidt]? "To withdraw with you?" Is that your meaning (by the gesture you make) [Steevens and Caldecott]? To draw back with you; i. e., leave that scent or trail (a hunting term like that which follows) [Singer]? just step aside for a moment [Moberly]? Various emendations are suggested, as *So*, or *Go*, for *To*; but without authority. — 322. **go about** = attempt, undertake [Rolfe, etc.]? go in a roundabout way to work? — **to recover the wind** "is a term borrowed from hunting, and means to take advantage of the animal pursued, by getting to the windward of it, that it may not scent its pursuers." *Hudson*. Windward or leeward? Clark and Wright explain thus: to get to windward of the game, so as to startle it and make it run in the direction of the toil. Choose! — 323. **toil**. Lat. *tela*, web, thing woven; *texere*, to weave; Fr. *toile*, cloth. — 324. **if my duty**, etc. = if I am using an unmannerly boldness with you, it is my love that makes me do so [Hudson]? if my sense of duty makes me too bold, it is my love for you that causes it [Rolfe]? "Probably . . . an unmeaning compliment. As Hamlet did not well understand, . . . commentators may be excused from attempting to explain." *Clark and Wright*. — 333. **lying**. Insinuating, or twitting. — **ventages** = air-holes of the pipe? Lat. *ventus*, wind; Fr. *vent*, wind. *Ventages* was

and it will discourse most eloquent music. Look you, these are the stops.

Guildestern. But these cannot I command to any utterance of harmony; I have not the skill. 338

Hamlet. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me. —

Enter POLONIUS.

God bless you, sir!

Polonius. My lord, the queen would speak with you, and presently. 350

Hamlet. Do you see yonder cloud that 's almost in shape of a camel?

Polonius. By the mass, and 't is like a camel, indeed.

Hamlet. Methinks it is like a weasel.

Polonius. It is backed like a weasel. 355

Hamlet. Or like a whale?

Polonius. Very like a whale.

Hamlet. Then will I come to my mother by and by. —

[*Aside*] They fool me to the top of my bent. — I will come by and by. 360

Polonius. I will say so.

[*Exit* POLONIUS.]

Hamlet. By and by is easily said. — Leave me, friends.

[*Exeunt all but* HAMLET.]

'T is now the very witching time of night,

perhaps coined by Shakespeare? — 335. **eloquent.** The folios read *excellent*. Any better? — 336. **stops** = the mode of stopping the ventages so as to make the notes [Singer, Hudson]? sounds formed by stopping the holes [Malone]? — 344. **speak** = discourse [in 335]? — 345; 'Sblood. II. ii. 358. — 347. **fret** = annoy? use the stops? Play on the word? "Frets are small lengths of wire on which the fingers press the strings." *Dyce*, quoting from *Busby's Dictionary*. "Though you can vex me, you can not impose on me." *Douce*. — 353, 355, 357. Any real resemblance? or is Polonius dropping into his old habit? — 358. **by and by** = immediately, very soon? So in the Bible, as *Matthew* xiii. 21. — 359. **fool me**, etc. = *humor* me to the full height of my inclination [Hudson] to the utmost, as much as I could wish [Rolfe]? For *bent*, see II. ii. 30. "Polonius has been using the method, common in the treatment of all crazy people, of assenting to all that Hamlet says. This is what Hamlet refers to" [Hudson]? — 363. **witching** = witchcraft-plying? A. S.

When churchyards yawn, and hell itself breathes out
 Contagion to this world; now could I drink hot blood, 365
 And do such bitter business as the day
 Would quake to look on. Soft! now to my mother.
 O heart, lose not thy nature; let not ever
 The soul of Nero enter this firm bosom;
 Let me be cruel, not unnatural. 370
 I will speak daggers to her, but use none;
 My tongue and soul in this be hypocrites:
 How in my words soever she be shent,
 To give them seals never, my soul, consent! [Exit.

SCENE III. *A Room in the Casile.*

Enter KING, ROSENCRANTZ, and GUILDENSTERN.

King. I like him not, nor stands it safe with us
 To let his madness range. Therefore prepare you;
 I your commission will forthwith dispatch,
 And he to England shall along with you. 5
 The terms of our estate may not endure
 Hazard so near us as doth hourly grow
 Out of his lunacies.

Guildenstern. We will ourselves provide;
 Most holy and religious fear it is

wicca, a wizard; *wicce*, a witch. *Macbeth*, II. i. 51, 52. Midnight? — 364. **yawn**, in order to let forth the ghosts? See the tremendous image in I. iv. 48 to 51. — 366. **bitter business**. So the folios; the quartos transpose *bitter*, so as to read *bitter day*. In which place is *bitter* better? — 369. **Nero** (Emperor A.D. 54-68) murdered his mother Agrippina, who, after the death of her husband Domitius, married her uncle, the Emperor *Claudius*. — 371. **speak daggers**. So Lord Chatham: "I have now a few words to say to Mr. Attorney (Mansfield); they shall be few, but they shall be daggers! Felix trembles!" See III. iv. 93; *Much Ado*, II. i. 223. — Is this thought of matricide creditable to Hamlet? Why should he discuss it? — 372. **tongue and soul** . . . **hypocrites**. How? — 373. **shent** = reproved harshly [Steevens]? hurt, wounded [Henderson]? hardly entreated [White]? threatened with angry words [Hudson]? punished [Moberly]? A. S. *scendan*, to disgrace, dishonor, shame; Eng. *shend*, to injure, mar; blame, *Webster*. — 374. **Seals** are what transform words into deeds, as in making law documents? **To give them seals** = to confirm them by actions? carry the punishment beyond reproof [Hudson]?

SCENE III. — 2. **range** = have free course? Fr. *rang*, a rank. The sense of "to rove" arose from the scouring of a country by troops or ranks of armed men. *Skeat*. — 3. **commission**. Are they, then, consciously in the plot to kill Hamlet? — 4. **along**. *Abbott*, 30. As to omission of *go*, *Abbott*, 405. — 6. **near us**. The folios read "dangerous." Better? — 7. **lunacies**. Theobald suggested "lunes." The quartos have *browes*, which Steevens thought might be a metaphor from horned

To keep those many, many bodies safe
That live and feed upon your majesty. 10

Rosencrantz. The single and peculiar life is bound
With all the strength and armor of the mind
To keep itself from noyance; but much more *insure*
That spirit upon whose weal depends and rests
The lives of many. The cease of majesty 15
Dies not alone, but like a gulf doth draw
What's near it with it: it is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls, 20
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the king sigh, but with a general groan.

King. Arm you, I pray you, to this speedy voyage;
For we will fetters put upon this fear, 25
Which now goes too free-footed.

Rosencrantz. }
Guildenstern. } We will haste us.

[*Exeunt* ROSENCRANTZ and GUILDENSTERN.]

Enter POLONIUS.

Polonius. My lord, he's going to his mother's closet.
Behind the arras I'll convey myself,
To hear the process; I'll warrant she'll tax him home:

cattle! Henley thinks that the king conceived of Hamlet metaphorically as a bull!—Retaining the word *lunacies*, and recurring to line 2, may we infer that the king *now* thinks Hamlet insane? or would have others think so?—Scan. May the first two feet be dactyls?—9. **many, many.** Emphatic, like “verily, verily”?—11. **single and peculiar life**=the private individual [Clark and Wright].—13. **noyance**=injury (not to be printed ‘*noyance*’) [Rolfe]? annoyance [Webster]? Old Fr. *anoi*, annoyance; Lat. *in odio*, in hatred; Fr. *ennui*.—14. **depends and rests.** Abbott, 335. See III. iv. 200.—15. **cease**=decease? **Cease of majesty**=the king dying? deceasing majesty [Bailey]. In line 11, *life*=the living man. *Clark and Wright*.—16. **gulf**=whirlpool? So used often in Shakespeare.—Fr. *golfe*, a gulfe, whirlpool; Gr. *κόλπος*, kolpos, bosom, bay, lap, deep hollow.—17. **massy** is five times used in Shakespeare; *massive*, not at all. *Rolfe*, etc.?—18. **mount**, etc.=at the top of the bank, at the edge of a mine [Moberly]?—21. **annexment.** Not found elsewhere. *Clark and Wright*.—24. **arm**=prepare? Lat. *armare*, to furnish with arma, i. e., with weapons or implements; furnish, equip.—25. **fear**=object of fear [Rolfe, etc.]?—29. **process**=proceedings?—Lat. *pro*, forth; *cedere*, to go; *processus*, progress, going-on.—**tax**=charge, censure, reprove?—Lat. *taxare*, to touch sharply, intensive of *tangere*, to touch.—**home**=thoroughly, soundly, to the utmost?

And, as you said, and wisely was it said, 30
 'T is meet that some more audience than a mother,
 Since nature makes them partial, should o'erhear
 The speech, of vantage. Fare you well, my liege;
 I'll call upon you ere you go to bed,
 And tell you what I know. 35

King. Thanks, dear my lord.

[*Exit* POLONIUS.]

O, my offence is rank, it smells to heaven;
 It hath the primal eldest curse upon 't,
 A brother's murder! Pray can I not,
 Though inclination be as sharp as will;
 My stronger guilt defeats my strong intent, 40
 And, like a man to double business bound,
 I stand in pause where I shall first begin,
 And both neglect. What if this cursed hand
 Were thicker than itself with brother's blood,
 Is there not rain enough in the sweet heavens 45
 To wash it white as snow? Whereto serves mercy
 But to confront the visage of offence?
 And what 's in prayer but this twofold force, —
 To be forestalled ere we come to fall,
 Or pardon'd being down? Then I 'll look up; 50
 My fault is past. But, O, what form of prayer
 Can serve my turn? 'Forgive me my foul murder?'
 That cannot be; since I am still possess'd
 Of those effects for which I did the murder,
 My crown, mine own ambition, and my queen. 55

III. iv. 1. — 30. **you said** = Polonius's own suggestion, which he, courtier-like, ascribes to the king [Moberly]? probability? — 32. **them** = whom? — 33. **of vantage** = by some opportunity of secret observation [Warburton]? from the vantage-ground of concealment [Abbott, 165]? (speech) having an advantage (in that nature makes the speakers partial to each other) [Hudson]? To "o'erhear of vantage" is to overhear from an advantageous position [Clark and Wright]? — 37. **eldest**. The earliest? See *Genesis* iii. 14, iv. 11. — 38. **murder** in apposition with *curse*? or *offence*? — **Pray**. Account for defective metre. See I. i. 129, 132, etc. — 39. **will** was changed by Hamner, Johnson, Heath, Keightley and others, on suggestion of Theobald, to 't will; Warburton substituted *th' ill*. — The distinction between "inclination" and "will" is philosophically correct [Boswell]? — "No change is needed." Clark and Wright. "The inclination is the craving or impulse, . . . the will is the determination of the reason or judgment." Hudson. See the treatises on mental philosophy. — 45. **rain enough**. *Macbeth*, II. ii. 60, 61. — 47. **confront**, etc. = oppose directly, and so to break down, the sin [Clark and Wright]? outface, etc. [Rolfe, etc.]? — 49, 50, **forestalled** . . . or **pardoned**. Reference to "Lead us not into temptation, but deliver us from evil"? — 51. **past** = what? — 55. **ambition** = the realiza-

May one be pardon'd and retain the offence?
 In the corrupted currents of this world
 Offence's gilded hand may shove by justice,
 And oft 't is seen the wicked prize itself
 Buys out the law; but 't is not so above: 60
 There is no shuffling, there the action lies
 In his true nature, and we ourselves compell'd
 Even to the teeth and forehead of our faults
 To give in evidence. What then? what rests?
 Try what repentance can: what can it not? 65
 Yet what can it when one cannot repent?
 O wretched state! O bosom black as death!
 O limed soul, that struggling to be free
 Art more engag'd! Help, angels! Make assay!
 Bow, stubborn knees; and, heart with strings of steel, 70
 Be soft as sinews of the new-born babe!
 All may be well. [Retires and kneels.]

tion of ambition [Delius]? — Metonymy? — 56. **offence** = effects of the offence, or advantage gained by it? Metonymy? — He that does not amend what can be amended, retains the offence [Johnson]? — Similarly explain "ambition"? — 57. **currents** = courses [Schmidt]? Many adopt Walker's emendation changing *currents* to '*currents* = *occurrents*'. See V. ii. 345. Their object is to avoid the confusion of metaphor in lines 57, 58. But what more natural than a mixed metaphor in the king's anguish? See III. i. 59. — 58. **by** = aside? — 59. **prize**, etc. The Collier MS. reads *purse*. Better? "The thing acquired by wicked means" [Dyce and White]? — 60. **Buys out** = is used to bribe [Rolfe]? Instances? — 60, 61, etc. See the splendid outburst of Queen Katherine's wrath, "Heaven is above all yet! there sits a Judge That no king can corrupt." *Henry VIII.*, III. i. — 61. **lies** = is sustainable, can be maintained? This, the legal sense of *lies*, is accepted here by most critics. Necessarily? — 62. **his**. "Neuter possessive" for *its*? See note on *it*, I. ii. 216. — **compelled**. Ellipsis? *Abbott*, 228, 403, 95. — 63. **faults**. Personification? Picture the scene! In our courts a witness cannot be compelled to criminate himself; "but 't is not so above"! — 64. **rests** = remains? Fr. *rester*, to remain; Lat. *re*, back, *stare*, to stand, stay; *restare*, to stay behind, remain. — 65. **can**. A. S. *cunnan*, Icelandic *kenna*, to know; Lat. (*g*) *noscere*; Gr. *γινώσκειν*, *gignōskein*, to know. As "knowledge is power," the sense of *ability* gradually arose. — 68. **limed** = entangled, ensnared? To catch small birds, bird-lime (extract of holly-bark mixed with grease) being very viscous, was smeared on where they were likely to alight. The more they tried to extricate their feet, the more firmly were they held. — 69. **engaged** = entangled, hampered? So in Milton's *Comus*, 193; *Paradise Regained*, III. 347. Fr. *gage*, a pledge, a pawn; A. S. *waed*, a pledge, whence *wed*, to marry; *wages*, pledged pay; *wager*, property staked. Lat. *vas*, *vadis*, bail, security, surety. "In architecture, *engaged* columns are probably so called because they are caught or entangled, as it were, in the wall." *Rolfe*. — **assay** = trial? **make assay** = make onset, throng to the rescue [Brae]? — Are the words addressed to the angels, or to himself? See quotation from Brae in *Furness*. — II. i. 65. — 72. **All may be well**

Enter HAMLET.

Hamlet. Now might I do it pat, now he is praying ;
 And now I 'll do 't. — And so he goes to heaven ;
 And so am I reveng'd. That would be scann'd : 75
 A villain kills my father ; and for that,
 I, his sole son, do this same villain send
 To heaven.
 O, this is hire and salary, not revenge.
 He took my father grossly, full of bread, 80
 With all his crimes broad blown, as flush as May ;
 And how his audit stands who knows save heaven ?
 But in our circumstance and course of thought,
 'T is heavy with him ; and am I then reveng'd,
 To take him in the purging of his soul, 85
 When he is fit and season'd for his passage ?
 No !

"is remarkable; the degree of merit attributed by the self-flattering soul to its own struggles, though baffled, and to the indefinite half promise, half command, to persevere in religious duties." *Coleridge*. — 73. **pat** = quite to the purpose, fitly ? The sense is due to an extraordinary confusion of *pat*, a tap, a light stroke, with *Dutch pas*, *pat*, fit, convenient, in time. *Skeat*. — The quartos read "but" for "pat." Equally good ? — 74. **heaven**. I. ii. 182. — **would** = requires to [Abbott, 329] ? — 77. **sole**. Three folios have *foule* ; one, *foul*. Warburton conjectured *fal'n* ; Heath, *fool* ! Any need of change ? — 79. **hire and salary**. The quartos read *base and silly*. Allowable ? — 80. **grossly**. Should this be *gross* ? in a gross, unshriven condition ? full of impurity ? With what word does it belong, *took*, or *father* ? — **full of bread** = pampered ? "This was the iniquity of thy sister Sodom, pride, fulness of bread, and abundance of idleness." *Ezekiel* xvi. 49. See Wordsworth on *Shakespeare's Knowledge of the Bible*. — As *fasting* was supposed to be conducive to sanctity, so the opposite, *fulness of bread*, would lead to sinfulness ? — 81. **broad blown**. I. v. 76. — **flush** = full of sap and vigor [Clark and Wright] ? rosy red ? — The folios have *fresh*. Which is preferable ? — Lat. *fluëre*, to flow ; *fluxus*, a flowing ? Or is it from Mid. Eng. *flushen*, to redden, as "flushing" in I. ii. 155 ; akin to Swed. *flossa*, to blaze ? — 82. **audit stands** = account stands ? Warburton thinks Shakespeare forgot ; "for the Ghost had told him very circumstantially how his audit stood." Ritson replies that Hamlet was doubtful how long the Ghost must remain in purgatory. Explanation satisfactory ? — Lat. *audire*, to hear ; *auditus*, hearing, or *audit*, he hears. *Audit* is the technical term for examination of accounts, debits and credits, or the submission of an account ? — 83. **in our circumstance**, etc. = according to human relations and thoughts [Delius] ? in the circumstance and course of our thought [Clark and Wright] ? in our circumstances and according to our way of thinking ? — Clark and Wright join "our" to "thought ;" as in I. iv. 73, they join "your" to "reason," and in III. ii. 313, "your" with "distemper." — 84. **'t is heavy** = punishment is hard, it goes hard ? In *Henry V.*, IV. i. 128, 129, we read, "The king himself hath a heavy reckoning to make," i.e., at the judgment day. — 85. **to take** = were I to take [Moberly] ? in taking ? Abbott, 356, 357.

Up, sword, and know, thou a more horrid hent :
 When he is drunk asleep, or in his rage,
 At gaming, swearing, or about some act 91
 That has no relish of salvation in 't ;
 Then trip him, that his heels may kick at heaven,
 And that his soul may be as damn'd and black
 As hell, whereto it goes. My mother stays. — 95
 This physic but prolongs thy sickly days. [Exit.]
King. *[Rising]* My words fly up, my thoughts remain
 below ;
 Words without thoughts never to heaven go. [Exit.]

SCENE IV. *The Queen's Closet.*

Enter QUEEN and POLONIUS.

Polonius. He will come straight. Look you lay home to him ;
 Tell him his pranks have been too broad to bear with,

Macbeth, IV. ii. 69. "Gerundive use of infinitive" ? — 88. **hent** = hold, seizure [Johnson] ? grasp (on the villain) [Moberly] ? grip, occasion to be grasped [Clark and Wright] ? having, taking, opportunity [White] ? "Hamlet's words would convey to the mind of a West-countryman a very forcible image ; the sword, in its shearing through the flesh, being compared to the passage of a ploughshare through the earth. This is the Welsh *hynt*, Old Welsh *hent*." *John Davies*, 1876. — *Hent*, akin to *hand* ? Goth. *hinthan* ; Lat. *prehendere* (*pre-hend-ere*) to seize ; Gr. *χαραίνεω*, *chandanein*, to hold. — 89. **drunk asleep** = "dead drunk" ? — 94. **soul**, etc. "This speech. . . is too horrible to be read or to be uttered." *Johnson*. "Yet some moral may be extracted from it, as all his subsequent calamities were owing to this savage refinement of revenge." *M. Mason*. "Here Hamlet flies off to a sort of *ideal* revenge, in order to quiet his filial feelings without violating his reason." *Hudson*. "Shakespeare had a full justification in the practice of the age in which he lived. The true question is . . . whether or not Shakespeare gave a faithful picture of human nature in a barbarous age." *Caldecott*. "Dr. Johnson's mistaking of the marks of reluctance and procrastination for impetuous, horror-striking fiendishness ! — of such importance is it to understand the germ of a character." *Coleridge*. "This refinement of malice here expressed by Hamlet is in truth only an excuse for his own want of resolution." *Hazlitt*. "As an excuse for not then executing the command [of the Ghost], it is poor and trivial." *Hunter*. — 95. **stays** = waits ? — 96. **physic**, etc. Hamlet calls his temporary forbearance a physic which does not impart life to his foe, but prolongs his illness [Delius] ? *Physic* refers to the reasons Hamlet has been giving for not striking now [Hudson] ? *Physic* = delay [Moberly] ? — 97, 98. "Oh, what a lesson concerning the essential difference between wishing and willing, and the folly of all motive-mongering, while the individual self remains !" *Coleridge*.

SCENE IV. — 1. **straight**. II. ii. 418. — **home**. III. iii. 29. — 2. **broad** = free, open, unrestrained. *Macbeth*, III. iv. 23. Note that words indi-

And that your grace hath screen'd and stood between
Much heat and him. I'll silence me even here.

Pray you, be round with him.

5

Hamlet. [*Within*] Mother! mother! mother!

Queen.

I'll warrant you;

Fear me not. Withdraw, I hear him coming.

[*POLONIUS hides behind the arras.*]

Enter HAMLET.

Hamlet. Now, mother, what's the matter?

Queen. Hamlet, thou hast thy father much offended.

Hamlet. Mother, you have my father much offended. 10

Queen. Come, come, you answer with an idle tongue.

Hamlet. Go, go, you question with a wicked tongue.

Queen. Why, how now, Hamlet!

Hamlet. What's the matter now?

Queen. Have you forgot me?

Hamlet. No, by the rood, not so:

You are the queen, your husband's brother's wife; 15

And — would it were not so! — you are my mother.

Queen. Nay, then, I'll set those to you that can speak.

Hamlet. Come, come, and sit you down; you shall not
budge:

You go not till I set you up a glass

Where you may see the inmost part of you. 20

Queen. What wilt thou do? thou wilt not murder me?

Help, help, ho!

cating largeness, as compared with those indicating smallness, are very likely to acquire an unfavorable sense, as if great quantity were inconsistent with precious quality! Is this shown in comparing *coarse* and *fine*, *broad* and *delicate*, *gross* and *nice*? — 4. **silence me** = use no more words [Johnson]? keepsilence even here (in my place of concealment)? Hudson, Clark, Clark and Wright, Dyce, and others, change *silence* to *sconce*, meaning *ensconce*. Wisely? Does "silence," the uniform reading of the old editions, make good sense? — In *Merry Wives of W.*, III. iii. 76, we read, "I will ensconce me behind the arras:" would Shakespeare be likely to repeat? or avoid repeating? — 5. **round**. II. ii. 139. — 7. **Fear me not**. I. iii. 51. — 12. **wicked**. The folios read *idle*. Better? Is "wicked" too strong? — 13. **What's the matter now?** Walker suggested that these words are the queen's: Hudson adopts the suggestion. Rightly? — 14. **rood** = cross, crucifix? "It would appear that, at least in earlier times, the 'rood' signified not merely the cross, but the image of Christ on the cross." *Dyce*. — A. S. *rod*, a gallows, cross; properly a rod or pole. *Skeat*. Rolfe remarks that we have the word in *Holyrood* Palace, Edinburgh. — 18. **budge** = stir? — Fr. *bouger*, to stir. — *Mer. of Ven.*, II. ii. 14, 15. — 19. **set . . . glass**. See III. ii. 20. — 21. **murder**. Is Hamlet so furious that she

Polonius. [*Behind*] What, ho! help, help, help!

Hamlet. [*Drawing*] How now! a rat? Dead, for a ducat,
dead! [*Makes a pass through the arras.*]

Polonius. [*Behind*] O, I am slain! [*Falls and dies.*]

Queen. O me, what hast thou done?

Hamlet.

Nay, I know not;

Is it the king?

Queen. O, what a rash and bloody deed is this!

Hamlet. A bloody deed! almost as bad, good mother,
As kill a king, and marry with his brother.

Queen. As kill a king!

Hamlet.

Ay, lady, 't was my word. — 30

[*Lifts up the arras and discovers* POLONIUS.]

Thou wretched, rash, intruding fool, farewell!

I took thee for thy better: take thy fortune;

Thou find'st to be too busy is some danger. —

Leave wringing of your hands: peace! sit you down,

And let me wring your heart; for so I shall, 35

If it be made of penetrable stuff,

If damned custom have not braz'd it so

That it is proof and bulwark against sense.

Queen. What have I done, that thou dar'est wag thy
tongue

In noise so rude against me?

Hamlet.

Such an act 40

That blurs the grace and blush of modesty,

Calls virtue hypocrite, takes off the rose

From the fair forehead of an innocent love

really fears for her life? — 23. **rat.** This follows very closely *The Historie of Hamlet*. Had Shakespeare read it? — **dead, for a ducat,** **dead** = I'll lay a wager for a ducat that he's dead? Other explanation? For *ducat*, see Webster's *Dictionary* and IV. iv. 20. — 33. **busy** = officious? meddlesome? like a busybody? — A. S. *bysig*, busy. — 34. **wringing of.** I. v. 175. *Abbott*, 178, 89. — 37. **braz'd.** The quartos read *brasd*; Hudson, etc., *brass'd*. Any preference between the two? — 38. **proof** = impenetrable? impenetrability itself? Clark and Wright make "proof" and "bulwark" both adjectives here. — **bulwark** = fortified, impregnable? or, a fortification? The association of *proof* with *bulwark* suggests that *proof* may be a noun. *Rolfe*. — **sense** = feeling [*Caldecott*, *Wright*, etc.]? reason [*Schmidt*] ? — 39. **wag.** So *Henry VIII.*, I. i. 32, 33. V. i. 257, "No discerner durst wag his tongue in censure." Old Swed. *wagga*, to wag, fluctuate; Icelandic *vagga*, a cradle; akin to A. S. *wagian*, to bear, move, and to *waggon*. — This word *wag* was not in Shakespeare's time undignified. — 41. **That.** *As* and *that* seem to be used indifferently after *such* in Shakespeare. *Abbott*, 279. — 42. **rose** = ornament, grace [*Boswell*] ? Warburton thinks it refers to an actual flower worn on the

And sets a blister there, makes marriage-vows
 As false as dicers' oaths; O, such a deed 45
 As from the body of contraction plucks
 The very-soul, and sweet religion makes
 A rhapsody of words: heaven's face doth glow,
 Yea, this solidity and compound mass,
 With tristful visage, as against the doom, 50
 Is thought-sick at the act.

Queen. Ay me, what act,
 That roars so loud and thunders in the index?

Hamlet. Look here, upon this picture, and on this,
 The counterfeit presentment of two brothers.
 See, what a grace was seated on this brow: 55
 Hyperion's curls; the front of Jove himself;

side of the face! III. i. 152.—44. **sets a blister**=brands as a harlot [Clark and Wright]? *Comedy of Errors*, II. ii. 135. See IV. v. 101, 102.—Aside from the Ghost's statement, is there any evidence that she had been false to her former husband?—46. **contraction**=all engagements [Moberly]? marriage contract [Warburton, White, etc.]? the making of the marriage contract [Clark and Wright]? The word is not elsewhere in Shakespeare.—48. **rhapsody**. "Mingle-mangles of many kinds of stuff, or, as the Grecians call them, *Rhapsodies*." Florio's *Montaigne*. Gr. *párrheue*, rhapsodein, to stitch or string together; *ῥάπη*, *ῥάπῃ*, song; hence *rhapsody*, a wild, disconnected composition.—49. **solidity and compound mass**=earth [Knight, Wright, etc.] solid and composite globe?—In Shakespeare's conception, the earth was an immovable mass at the centre of the universe [Clark and Wright]?—50. **tristful**=sorrowful.—Lat. *tristis*, sad, mournful.—**as against the doom**=as if doomsday were coming [Rolfe, etc.]? as if to face the judgment day?—A. S. *dóm*, judgment; akin to Gr. *θέμις*, them-is, law; Eng. *deem*.—51. **thought-sick**=sick with anxiety [Clark and Wright]? supposed (to be) sick [Tschischwitz]? See note on III. i. 85.—**act**=*dramatic act*?—52. **index**=prologue [Rolfe]? preface [Clark and Wright]? In Shakespeare's time an index, or table of contents, was often *prefixed*.—53. **This picture, and on this**. Are pictures of the former and the present king hanging there? Or does Hamlet seize a miniature which he wears of his father, and one which his mother wears of Claudius? Or are the likenesses with his "mind's eye" only? Steevens well suggests that "station" in line 58 implies a full-length portrait? See *Furness*.—54. **counterfeit**=imitated, mimic? Lat. *contra*, against; *facere*, to make; Fr. *contre*, *faire*, *contrefait*.—**presentment**=representation, portrait? "*Counterfeit presentment*, or *counterfeit* simply, was used for likeness." Hudson.—55. **This brow**. The folios and two quartos have *his brow*. Preference?—**Hyperion's**. I. ii. 140. Hyperion, father of Helius, the sun-god, is often identified with Apollo, who is represented as "the perfection of manly strength and beauty. His long, curling hair hangs loose, and is bound behind with the strophium (wreath); his brows are wreathed with bay; in his hands he bears his bow or lyre." See the Apollo Belvedere.—56. **front**. Lat. *frons*, forehead.—**Jove**. III. ii. 263. The majesty of the brow of Jupiter is suggested by the magnificent Vatican head. See Milton's sublime description of Beëlzebub, *Paradise Lost*, II. 302, etc.; also *Iliad*, I. 528.—

An eye like Mars, to threaten and command ;
 A station like the herald Mercury
 New-lighted on a heaven-kissing hill ;
 A combination and a form indeed, 60
 Where every god did seem to set his seal,
 To give the world assurance of a man.
 This was your husband. Look you now, what follows :
 Here is your husband ; like a mildew'd ear,
 Blasting his wholesome brother. Have you eyes? 65
 Could you on this fair mountain leave to feed,
 And batten on this moor? Ha! have you eyes?
 You cannot call it love, for at your age
 The hey-day in the blood is tame, it's humble,
 And waits upon the judgment ; and what judgment 70
 Would step from this to this? Sense, sure, you have,
 Else could you not have motion ; but sure, that sense
 Is apoplex'd : for madness would not err,
 Nor sense to ecstasy was ne'er so thrall'd

57. **Mars**, the Greek Ares, was fierce and gigantic, but handsome withal.
 58. **station** = posture? attitude in standing [Theobald, etc.]? — Lat. *statio*, a standing still; *stare*, to stand. — **Mercury**, the Greek Hermes, messenger of the gods, was represented as the perfect embodiment of lightness and grace. So the famous statues represent him. See *Class. Dict.* — 59. **new-lighted**. "Shakespeare is fond of compounds with *new*." *Rolfe*. — **heaven-kissing**. In the *Æneid*, IV. 246, 247, 252, 253, Mercury "in his flight espies the crest and steep sides of rugged [Mt.] Atlas, who with his top supports the sky," and on the summit, "poising himself on his wings, he rested." Sumner, in one of his great speeches in the U. S. Senate, speaks of "the earth-rooted, heaven-kissing granite that crowns the historic sod of Bunker's Hill." — 61, 62, 63. See *Julius Cæsar*, V. v. 73, 74, 75. See *Pandora*, *Class. Dict.* — 64. **ear**. See *Genesis* xli. 5-7. — 66. **leave** = leave off, cease? So in I. ii. 155? II. i. 51? line 34 of this scene? — Gerundial infinitive? "When a verb is followed by another preceded by the preposition *to*, the construction must be considered to have grown out of the so-called gerund, that is, the form in *-nne*, i.e., the dative case. This is the construction with the great majority of English verbs." *Latham*. — 67. **batten** = fatten, feed grossly? — Icel. *batna*, to grow better; Goth. *gabatan*, to profit; Gothic root *BAT*, preserved in *better* and *best*. — Milton has transitive *battening* in *Lycidas*, 29. — 69. **hey-day** = frolicsome wildness? — The word stands for *high-day*, Middle English *hey* or *heigh*, and *day*. Shakespeare uses it in three other places as interjection. See *Mer. of Venice*, II. ix. 97; *John* xix. 31. — 71. **sense** = sensation, sensibility [Staunton, etc.]? reason [Capell]? feeling [Clark and Wright]? perception [Moberly]? — 72. **motion** = impulse, desire [Staunton, Rolfe, etc.]? emotion [Clark and Wright]? bodily motion [Hudson]? — 73. **apoplex'd** = paralyzed? Gr. ἀπό, apo, off; πλῆσσειν, plēssein, to strike; ἀποπληξία, apoplexia, stupor, apoplexy. — **err**, so? — 74. **sense**. The first sense [in line 71] is sensation as necessary to bodily motion; the second [in line 74] refers to the mind, and comes pretty near meaning *reason* [Hudson]? —

But it reserv'd some quantity of choice, 75
 To serve in such a difference. What devil was 't
 That thus hath cozen'd you at hoodman-blind?
 Eyes without feeling, feeling without sight,
 Ears without hands or eyes, smelling sans all,
 Or but a sickly part of one true sense 80
 Could not so mope.
 O shame! where is thy blush? Rebellious hell,
 If thou canst mutine in a matron's bones,
 To flaming youth let virtue be as wax,
 And melt in her own fire; proclaim no shame 85
 When the compulsive ardor gives the charge,
 Since frost itself as actively doth burn,
 And reason panders will.
Queen. O Hamlet, speak no more;
 Thou turn'st mine eyes into my very soul,
 And there I see such black and grained spots 90
 As will not leave their tinct.

75. **quantity** = measure, degree [Rolfe]? portion [Clark and Wright]? See III. ii. 38; V. i. 260. — 76. **serve in such a difference** = help your decision where the difference is so complete [Moberly]? Sense was never so *dominated* by the delusions of *insanity*, but that it still retained some *power* of choice [Hudson]? — 77. **cozened** = cheated [Clark and Wright]? flattered, beguiled? — *Cozen* is evolved out of *cousin*. Fr. *cousiner*, to call cousin, to sponge, to live upon other people? See I. ii. 64. — **hoodman-blind** = blind-man's-buff? A. S. *hōd* = hood, a covering for the head. Akin to *hat*? To *hoodwink* is to make one wink or close his eyes, by covering his head. *Skeat.* — 79. **sans**. Lat. *si*, if; *ne*, not; *sine*, without. Nares says the poets seem to have combined to introduce this convenient French word into the English language, but failed. Shakespeare uses *sans* four times in line 166, Act II. sc. vii., *as You Like It*. — 81. **mope** = be dull, be stupid, be incapable of reason? — Dutch *moppen*, to pout, grimace, sulk; like *mock* and *mop*, from imitative root *mu*, to make a muttered sound. *Skeat.* — Why is this line left short? I. i. 129, 132, etc. — 83. **mutine** = rebel, mutiny? — The original sense, says Skeat, is *movement*, well expressed by our *commotion*. Lat. *motus*, from *movitus*, moved; *movēre*, to move; Old Fr. *meute*, sedition; Fr. *émeute*. — See "mutines," V. ii. 6. — 87. **frost**, etc. *Par. Lost*, II. 595. — 88. **panders will** = panders to appetite? Pandarus' name has become infamous through mediæval romances that represent him as a pimp. Hence the verb. — 90. **grained** = darkly stained [White]? deeply dyed [Skeat.]? dyed in grain [Wright, Hudson, Rolfe, etc.]? — Grain (Lat. *granum*, a seed) originally meant the dye *kermes*, obtained from the *coccus* (cochineal), insect. The round, seed-like body or *ovarium* of this insect furnished a variety of red dyes that were peculiarly *durable*. When the original sense of *grain* faded, and the word became expressive of *fastness* of color, then *dyed in grain*, originally meaning dyed with *kermes*, then dyed with *fast* color, came to signify dyed *in the wool* or other raw material; because fabrics so dyed held their color remarkably well. See Marsh's *Lectures on the English Language*, pp. 66 to 74. — 91. **leave their tinct** = part with or give up their

Hamlet. Nay, but to live
Stew'd in corruption, —

Queen. O, speak to me no more ;
These words like daggers enter in mine ears :
No more, sweet Hamlet !

Hamlet. A murderer and a villain ;
A slave that is not twentieth part the tithe 95
Of your precedent lord ; a vice of kings ;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket !

Queen. No more !

Hamlet. A king of shreds and patches, — 100

Enter Ghost.

Save me, and hover o'er me with your wings,
You heavenly guards ! — What would your gracious figure ?

Queen. Alas ! he 's mad !

Hamlet. Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by 105
The important acting of your dread command ?
O, say !

dye [Rolfe, etc.] ? allow their stain to be blotted out [Moberly] ? So leave in *Mer. of Venice*, V. i. 170. *Tinct* = dye ; Lat. *tingere*, to tinge. — 93. **in** = into ? *In* was used freely for *into* in Shakespeare's time. *Abbott*, 159. 96. **tithe** = tenth part. A. S. *teon*, ten ; *teontha*, *teótha*, tenth. — 97. **precedent** = former ? — Lat. *præ*, before, *cedere*, to go. Observe the accent of this adjective ; accent of the noun (*Mer. of Venice*, IV. i. 211) ; accent of "precedence" (*Par. Lost*, ii. 33). — **vice of kings** = buffoon king [Clark and Wright] ? clown of a king [Rolfe] ? "An allusion to the Vice, or inferior comic character of the old stage, who, as his name implies, was generally wicked as well as ridiculous." *White*. The Vice wore a motley or patchwork dress, a pair of spectacles, and a wooden sword with which he used to beat the devil and sometimes tried to pare his nails. — 98. **cutpurse**. Purses were usually worn outside, attached to the girdle. *Clark and Wright*. — 99. **stole**, like a sneak thief, not having courage to take it by open force ? — 101. **shreds and patches**. This refers to the motley dress of the fool, or Vice ? See line 96. — 102. **Save me**, etc. Addressed to whom ? See I. iv. 39. This ghost is subjective ? visible to Hamlet alone ? how attired ? come opportunely ? "Just as Hamlet's rage is on the verge of becoming impotent and verbose, it is restored to overpowering grandeur by the Ghost's re-appearance, . . . who with divine compassion interferes to save his erring wife from distraction." *Moberly*. — 105. **lapsed in time and passion** = having failed in respect both of time and purpose [Hudson] ? or, having allowed passion to cool by lapse of time [Hudson] ? having suffered time to slip and passion to cool [Johnson] ? diverted from the execution of his purpose by mere passion [Clark and Wright] ? given up to delay and mere sentiment [Moberly] ? — 106. **important** = urgent, requiring

Ghost. Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But, look, amazement on thy mother sits : 110
O, step between her and her fighting soul ;
Conceit in weakest bodies strongest works.
Speak to her, Hamlet.

Hamlet. How is it with you, lady?

Queen. Alas, how is 't with you,
That you do bend your eye on vacancy 115
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep ;
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Starts up, and stands an end. O gentle son, 120
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

Hamlet. On him; on him! Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. — Do not look upon me ; 125
Lest with this piteous action you convert
My stern effects : then what I have to do
Will want true color ; tears perchance for blood.

Queen. To whom do you speak this?

Hamlet. Do you see nothing there?

Queen. Nothing at all ; yet all that is I see. 130

Hamlet. Nor did you nothing hear?

Queen. No, nothing but ourselves.

Hamlet. Why, look you there ! look, how it steals away !
My father, in his habit as he liv'd !

immediate attention [Clark and Wright] ? momentous [Rolfe] ? — 110. **amazement** = bewilderment ? III. ii. 303. — 112. **conceit** = emotion [Moberly] ? imagination [Furness, etc.] ? — Lat. *conceptus*, a conception ; *concipere*, to conceive. In Shakespeare, *conceit* = (1) idea ; (2) invention ; (3) mental faculty ; (4) imagination ; never the modern sense [Meiklejohn] ? — 116. **incorporal** = immaterial, incorporeal ? — Shakespeare never uses corporeal nor incorporeal ? — 118. **alarm** = call to arms ? — Ital. *all' arme*, to arms ! — Doublet of *alarum*. — 119. **bedded** = lying flat [Schmidt] ? matted [Clark and Wright] ? — “ Bedded ” suggested by “ sleeping ” ? — **excrements** = outgrowths, excrescences ? excretions ? As if from Lat. *ex*, out ; *crescere*, to grow. Hair, nails, feathers, etc., were excrements in this sense. Others derive it from Lat. *excernere*, to throw off, excrete. — 120. **an end**. I. v. 19. — 121. **distemper**. III. ii. 280. — 125. **capable** = susceptible, capable of feeling ? — 126, 127. **convert my stern effects** = change my stern action ? change the accomplishment of my stern purpose ? — 128. **color** = character ? — May we interpret color literally ? See line 91. — 133. **habit** = ordinary dress

Look, where he goes, even now, out at the portal!

[Exit GHOST.]

Queen. This is the very coinage of your brain;
This bodiless creation ecstasy
Is very cunning in. 135

Hamlet. Ecstasy!
My pulse, as yours, doth temperately keep time,
And makes as healthful music: it is not madness
That I have utter'd; bring me to the test,
And I the matter will re-word, which madness 140
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks;
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within, 145
Infects unseen. Confess yourself to heaven;
Repent what's past, avoid what is to come;
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue;
For in the fatness of these pursy times 150
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

Queen. O Hamlet, thou hast cleft my heart in twain.

Hamlet. O, throw away the worser part of it, 155

[Clark and Wright]? — as **he lived** = as when alive, as if alive [Rolle, etc.]? At line 101, the stage direction, 1st quarto (1603), is, "Enter the Ghost in his night gowne," i.e., dressing-gown. *Macbeth*, II. ii. 70. — 136. **Ecstasy**. II. i. 102. — 141. **re-word** = repeat word for word? Lat. *re-* or *red-* = again. — 142. **gambol** = skip? — Lat. *gamba*, hoof, or joint of the leg? So *Brachet*. — 148. **what is to come**, i.e., if the future be as the past? — 149. **forgive me this my virtue** = forgive this candor of virtuous reproof on my part [Clarke]? O my virtue, forgive me this [Staunton]? — 151. **pursy** = swelled with pamperings [Schmidt]? inflated (with pride and prosperity)? — Metaphor from a well-filled purse [Meiklejohn]? — "The word has reference to the pantings or quick pulsations of breath made by a pursy person." *Skeat*. Lat. *pulsare*, to beat, push; Fr. *pousser*, to push; Old Fr. *pourcif*, "short-winded, or stuffed about the stomach." *Palsgrave*. Webster allows the spelling *püssy*, and this pronunciation is often heard? — 153. **curb and woo** = bow and beg [Clark and Wright]? bend and truckle [Steevens]? **curb** = keep back, refrain [Schmidt]? Milton has "bow and sue for grace," *Par. Lost*, I. 111. — Lat. *curvare*, to curve, bend; *curvus*, bent; Fr. *courber*, to bend. "Curb" ordinarily = restrain. — 154. **thou**, in the old writers, is more familiar and affectionate than "you." V. i. 116. — 154, 155. **worser**. Shakespeare has many double comparatives, and many times has *worser*. II. i. 11. The singular felicity of this inspiring advice in reply to the queen's expression of heart-break is worthy of Shakespeare's best mood. What does it show of his own tenderness and mag-

And live the purer with the other half.
 Good night: but go not to mine uncle's bed;
 Assume a virtue, if you have it not.
 That monster, custom, who all sense doth eat,
 Of habits devil, is angel yet in this, 160
 That to the use of actions fair and good
 He likewise gives a frock or livery,
 That aptly is put on. Refrain to-night,
 And that shall lend a kind of easiness
 To the next abstinence: the next more easy; 165
 For use almost can change the stamp of nature,
 And either master the devil, or throw him out
 With wondrous potency. Once more, good night:
 And when you are desirous to be blest,
 I'll blessing beg of you. — For this same lord, 170

[*Pointing to* POLONIUS.]

I do repent; but Heaven hath pleas'd it so,
 To punish me with this and this with me,
 That I must be their scourge and minister.
 I will bestow him, and will answer well
 The death I gave him. — So, again, good night. 175
 I must be cruel, only to be kind;
 Thus bad begins, and worse remains behind.
 One word more, good lady.

Queen.

What shall I do?

Hamlet. Not this, by no means, that I bid you do:
 Let the bloat king tempt you again to bed, 180

nanimity? — 159. **sense** = natural feeling [Wright]? sensibility, or consciousness of evil habits [Hudson]? — **eat** = eat out [Hudson]? destroy [Clark and Wright]? — 160. **of habits devil** = the evil genius or fiend attendant on bad habits? — 163. **aptly** = conveniently, with an easy fit? — The meaning of this much-discussed passage appears to be, "That monster, custom, who destroys all sensibility (or sensitiveness), the evil genius of our habits (that is, bad ones), is yet an angel in this respect, that it tends to give to our good actions also the ease and readiness of habit." *Rolfe.* — Habits, line 160, suggests *frock* and *livery*, line 162? — 167. **master.** This is the reading of a late quarto. It seems to injure the metre? Hudson reads "shame;" others, "curb," "quell," "house," "usher," "aid," "hie there," "lay," "throne," "lodge," "abate," "mask," "tame," "entertain," etc. — 169. **blest** of God, i.e., because of penitence? — 170. **beg**, etc. = when you kneel to God, I will kneel to you? Any beauty in this idea? — **For.** I. iii. 5; v. 139? — 172. **this man**? — 173. **their** = of Heaven? — Heaven = heavenly powers [Hudson]? Shakespeare several times uses *heaven* as plural. How explain the construction of *pleas'd it*? — **scourge.** So Attila, "the scourge of God." — 174. **bestow** = stow away? See II. ii. 508. — **answer** = account for? — 180. **bloat.** On the omission of *-ed*, see I. ii. 20; III. i. 155; *Abbott*,

Pinch wanton on your cheek, call you his mouse ;
 And let him, for a pair of reechy kisses,
 Or paddling in your neck with his damn'd fingers,
 Make you to ravel all this matter out,
 That I essentially am not in madness, 185
 But mad in craft. 'Twere good you let him know ;
 For who, that 's but a queen, fair, sober, wise,
 Would from a paddock, from a bat, a gib,
 Such dear concernings hide? who would do so?
 No, in despite of sense and secrecy, 190
 Unpeg the basket on the house's top,
 Let the birds fly, and, like the famous ape,
 To try conclusions, in the basket creep,
 And break your own neck down.

Queen. Be thou assur'd, if words be made of breath, 195
 And breath of life, I have no life to breathe
 What thou hast said to me.

Hamlet. I must to England ; you know that?

Queen. Alack,

I had forgot ; 't is so concluded on.

Hamlet. There 's letters seal'd, and my two schoolfellows—
 Whom I will trust as I will adders fang'd — 201
 They bear the mandate ; they must sweep my way,

342.—182. **reechy**=dirty?—A. S. *reōcan*, *rēcan*, to reek, to smoke ; *rēc*, vapor ; English *reek*, smoke. The Scotch used to call smoky Edinburgh “Auld reekie.” *Skeat.*—184. **ravel . . . out**=unravel, disentangle.—185. **essentially**=really?—187–189. **For who**, etc. Ironical? Equivalent? Being only a fair, sober, wise queen, of course she'll not hide such precious secrets from a human *beast*?—**paddock**. Icel. *pad-da*, a toad ; Swed. *padda*, a toad or frog. The probable sense is “jerk-er,” i.e., the animal which moves by jerks. Sanscrit *spand*, to vibrate. -ock is dimin. as in *hill-ock*, *bull-ock*. “Paddock-stool” is toadstool. *Skeat.* The boys in parts of New England still say “bull-paddock” for bull-frog.—**gib** is shortened from Gilbert, the old name for a male cat. The poetic name is now Thomas, or Tom? The female was Graymal-kin or grimalkin=little gray Molly or Mary? (-*kin* is diminutive.)—191 to 193. The story is forgotten. So that in 192, 193, 194.—Reconstruct these fables.—See Rolfe's ed. or *Furness*.—193. **conclusions**=experiments? This is what young Gobbo means in *Mer. of Venice*, II. ii. 30?—198. to **England**. How did he know it? See IV. iii. 45.—199. **forgot**. The Elizabethan authors were inclined to drop the inflection -en, and so to curtail past participles. *Abbott*, 343.—200. **There's**. “When the subject [of the verb] is as yet future, and, as it were, unsettled, the third person singular might be regarded as the normal inflection.” *Abbott*, 335.—This and the next seven lines are not in the folios. Are they important?—201. **fanged**=fangless [Seymour, Caldecott, etc.]? with fangs unextracted [Johnson, Schmidt, etc.]? In 2 *Henry IV.*, IV. i. 218, we find “fangless lion.”—Adders with fangs? or with-

And marshal me to knavery. Let it work ;
 For 't is the sport to have the engineer
 Hoist with his own petar : and 't shall go hard 205
 But I will delve one yard below their mines,
 And blow them at the moon. O, 't is most sweet,
 When in one line two crafts directly meet !
 This man shall set me packing ;
 I 'll lug the . . . into the neighbor room. 210
 Mother, good night. Indeed this counsellor
 Is now most still, most secret, and most grave,
 Who was in life a foolish prating knave. —
 Come, sir, to draw toward an end with you. —
 Good night, mother. 215

[*Exeunt severally*; HAMLET dragging in POLONIUS.]

out? — 204. **engineer**. Like *pioneer*, I. v. 163. — “-er is sometimes appended to a noun for the purpose of signifying an agent.” *Abbott*, 443. As to accent, *Abbott*, 492. — 205. **hoist** = hoisted? “The verb is properly *hoise*, with pp. *hoist* = *hoised* . . . Dan. *heise*, *hisse*; Swed. *hissa*, to hoist; from the Scandinavian is borrowed Fr. *hisser*, to hoist a sail.” *Skeat*. — **petar** = petard, a case filled with explosive materials; “an engine (made like a bell or mortar) wherewith strong gates are burst open.” *Cotgrave*. **'t shall go hard** = I will try hard [Hudson, etc.]. *Mer. of Venice*, III. i. 57. — 206. **delve**. See V. i. 13. — 207. **at** = up to [Abbott, 143]? towards? *At* is used like “near” with a verb of motion, where we should use “up to.” So “at foot” is “near his heels” in IV. iii. 53. *Abbott*. — 208. **crafts**. Did Hamlet secretly pre-arrange the sea-fight and capture in Act IV. sc. vi.? — Was his confidence due in part to his having his father’s signet? V. ii. 49? — 209. **packing** = going off in a hurry [Schmidt]? contriving, plotting (with a play on the other sense) [Clark and Wright]? loading myself and lugging off Polonius [Delius]? — 210. The coarse word which we have omitted in this line, the equivalent of “entrails,” was not so indelicate in Shakespeare’s time. Staunton thinks it is merely equivalent to *shallow-pate*. — It is supposed that for want of stage attendants, such servile offices as dragging out a corpse were sometimes necessarily performed by leading actors, and that suitable lines were introduced by the dramatist to explain the action, as here. Probable? — 214. **to draw**, etc. A mocking reference to Polonius’s interminable speeches [Meiklejohn]? See *Abbott*, 356, for use of *to*; and III. ii. 321, for *draw*. — **severally** = in different directions? — Moberly finds in the last four lines, traces of the story of Mary, Queen of Scots, married to her husband’s murderer, and what was said by the porter over Rizzio’s body at Holyrood. *Froude*, VIII. 254. — What progress is made in the plot in this tremendous scene? What development of character?

ACT IV.

SCENE I. *A Room in the Castle.*

Enter KING, QUEEN, ROSENCRANTZ, and GUILDENSTERN.

King. There's matter in these sighs: these profound
heaves

You must translate; 't is fit we understand them.
Where is your son?

Queen. Bestow this place on us a little while. —

[*Exeunt* ROSENCRANTZ and GUILDENSTERN.]

Ah, my good lord, what have I seen to-night! 5

King. What, Gertrude? How does Hamlet?

Queen. Mad as the sea and wind, when both contend
Which is the mightier; in his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries, 'A rat, a rat!' 10
And in this brainish apprehension kills
The unseen good old man.

King. O heavy deed!
It had been so with us, had we been there;
His liberty is full of threats to all,
To you yourself, to us, to every one. 15
Alas, how shall this bloody deed be answer'd?
It will be laid to us, whose providence
Should have kept short, restrain'd, and out of haunt,

[Hudson and some others make this Act III. sc. v.] Does this scene properly begin a new act, or is it a mere continuance of the doings of that eventful night? — 1. **profound**. Two senses of this word here? If so, to which does *translate* apply? Has the queen been agitated beyond the power of speech? — 7. **mad**, etc. Is she obeying Hamlet's injunction (III. iv., lines 179-186), keeping up the belief in his madness, and ingeniously making it the excuse for the homicide? So Clarke, etc. — 9. **something stir**. Is this truthful? — 10. **Whips**. *He* omitted, as in III. i. 8? The root of *whip* is the same as of *vib-rate*, to shake, to tremble. The folios have *He* before *whips*, and *and* before *cries*. Plausible? — 11. **brainish** = brainsick [Schmidt, Caldecott, etc.]? imaginary, ungrounded in fact [Clarke and Wright]? crazy [Hudson]? — Not elsewhere used in Shakespeare. — 16. **answered**. See III. iv. 174; *Julius Cæsar*, I. iii. 113. — 18. **short** = with a short tether, under control, opposite of

This mad young man ; but so much was our love,
 We would not understand what was most fit, 20
 But, like the owner of a foul disease,
 To keep it from divulging, let it feed
 Even on the pith of life. Where is he gone?

Queen. To draw apart the body he hath kill'd ;
 O'er whom his very madness, like some ore 25
 Among a mineral of metals base,
 Shows itself pure. He weeps for what is done.

King. O Gertrude, come away !
 The sun no sooner shall the mountains touch,
 But we will ship him hence ; and this vile deed 30
 We must, with all our majesty and skill,
 Both countenance and excuse. — Ho, Guildenstern !

Re-enter ROSENCRANTZ and GUILDENSTERN.

Friends both, go join you with some further aid ;
 Hamlet in madness hath Polonius slain,
 And from his mother's closet hath he dragg'd him. 35
 Go seek him out ; speak fair, and bring the body
 Into the chapel. I pray you, haste in this. —

[*Exeunt ROSENCRANTZ and GUILDENSTERN.*

Come, Gertrude, we 'll call up our wisest friends,
 And let them know both what we mean to do
 And what's untimely done ; [so, haply, slander,] 40
 Whose whisper o'er the world's diameter,

" loose " in IV. iii. 2 ? See I. iii. 125. — **haunt** = company [Steevens] ? frequented places ? — 22. **divulging** = being divulged, becoming known ? " Certain diseases appear to be attended with an instinct of concealment." *Hudson.* Lat. *de* for *dis*, apart ; *vulgāre*, to make common. — 24. **apart** = aside ? See IV. v. 183. — 25. **ore** = vein of gold [Hudson] ? precious metal [Clark and Wright] ? — A. S. *or*, seems to be merely another form of *ār*, brass ; akin to Lat. *aes*, ore, bronze. *Skeat.* " Ore has here its radical meaning, — gold." *White.* — 26. **mineral** = heap of ore [White] ? mass or compound mine [Caldecott] ? metallic vein [Staunton] ? mine [Hudson, Steevens, etc.] ? lode [Clark and Wright] ? — 27. **weeps.** Truly ? or is the queen trying to deceive the king and awaken pity for Hamlet ? — 36. **fair** = gently, kindly, courteously ? — 40. **untimely** = unseasonably ? prematurely ? unfortunately ? Usually what " part of speech " ? — **so haply, slander.** The words " for, haply, slander," were interpolated by Theobald to fill out the line and sense. Malone suggested " so, haply, slanders," and these have been quite widely adopted. Tschischwitz suggests that we read, *by this, suspicion* ; Strattmann, *so that suspicion* ; Staunton, *thus calumny*. Are the " discord and dismay," line 45, sufficient to account for the imperfection of line 40, and for any break in the sense or syntax ? — 41. **o'er the world's diameter** = in direct line to the antipodes [Moberly] ? to the ends of the

As level as the cannon to his blank,
 Transports his poison'd shot — may miss our name,
 And hit the woundless air. O, come away!
 My soul is full of discord and dismay.

[*Exeunt.*]

SCENE II. *Another Room in the Castle.*

Enter HAMLET.

Hamlet. Safely stowed.

Rosencrantz. } [*Within*] Hamlet! Lord Hamlet!
Guildestern. }

Hamlet. What noise? who calls on Hamlet? O, here they come.

Enter ROSENCRANTZ and GUILDENSTERN.

Rosencrantz. What have you done, my lord, with the dead body? 5

Hamlet. Compounded it with dust, whereto 't is kin.

Rosencrantz. Tell us where 't is, that we may take it thence

And bear it to the chapel.

Hamlet. Do not believe it.

Rosencrantz. Believe what? 10

Hamlet. That I can keep your counsel and not mine own. Besides, to be demanded of a sponge, what replication should be made by the son of a king?

Rosencrantz. Take you me for a sponge, my lord?

Hamlet. Ay, sir, that soaks up the king's countenance, his rewards, his authorities. But such officers do the king best service in the end; he keeps them, as an ape doth nuts, in

earth [Rolfe]? — 42. **level** = direct, sure-aimed [Hudson]? See *level* in *Mer. of Venice*, I. ii. 33. — **blank** = the white mark at which shot or arrows were aimed [Steevens]? Fr. *blanc* = white; Ger. *blinken*, to shine; Gr. *φλέγειν*, *phlegein*, to shine; Eng. *blank*, originally pale; *blanket*, originally "of a white color." *Skeat.* — 44. **woundless**. I. i. 145. *Macbeth*, V. viii. 9. — Suppose we interpret 40 to 44 thus: "and the untimely deed; the rumor of which, speeding to the ends of the earth as straight as the cannon transports its poisoned shot to the white of the target, may yet miss injuring our reputation, and may hit the woundless air."

SCENE II. [Act III. scene vi. in Hudson.] — 6. **Compounded**. Truthfully spoken? — 12. **to be**, etc. See *to take*, III. iii. 85. "On being questioned by," etc.? — 12. **sponge**. Frederick called Voltaire a squeezed orange! See Moberly. — 13. **replication** = reply? *Julius Cæsar*, I. i. 51. Legal meaning? — 15. **countenance** = patronage, favor? — 16. **authorities** = attributes or offices of authority [Rolfe]? — 17. **as**

the corner of his jaw, first mouthed, to be last swallowed : when he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again. 20

Rosencrantz. I understand you not, my lord.

Hamlet. I am glad of it ; a knavish speech sleeps in a foolish ear.

Rosencrantz. My lord, you must tell us where the body is, and go with us to the king. 25

Hamlet. The body is with the king, but the king is not with the body. The king is a thing —

Guildestern. A thing, my lord !

Hamlet. Of nothing ; bring me to him. Hide fox, and all after. [*Exeunt.*]

SCENE III. *Another Room in the Castle.*

Enter KING, attended.

King. I have sent to seek him, and to find the body.

How dangerous is it that this man goes loose !

Yet must not we put the strong law on him :

He 's lov'd of the distracted multitude,

Who like not in their judgment, but their eyes ; 5

And where 't is so, the offender's scourge is weigh'd,

But never the offence. To bear all smooth and even,

This sudden sending him away must seem

Deliberate pause ; diseases desperate grown

an ape. This is the reading of the quarto of 1603. Other readings are "like an ape," "like an apple," "like an ape doth apples." — 18. **first mouthed, to be last,** etc. = the first to be mouthed being the last to be swallowed ? or, first they are mouthed, and last they are swallowed ? — "Apes are provided with a pouch on each side of the jaw, in which they stow away the food first taken, and there keep it till they have eaten the rest." *Hudson.* — 22. **a knavish speech,** etc. A proverb probably coined by Shakespeare. *Clark and Wright.* — 26. **The body,** etc. Numerous have been the interpretations of this passage ; none of them quite satisfactory. Perhaps this is as good as any : The body is with (i.e., close to) the king ; but the king is not with the body (i.e., dead, as he deserves to be). *Dr. Johnson* and some others think that it is intentional nonsense. Likely ? — 29. **Of nothing** = of no value ? — **Hide fox,** etc. A children's game apparently, like hide-and-seek. *Clark and Wright.* Moberly makes *fox* = sword, and thinks *Hamlet* says "hide fox," as he sheathed his sword, "a Toledo or an English fox." White makes the exclamation to be "merely one of *Hamlet's* signs of feigned madness."

SCENE III. [Act III. scene vii. in *Hudson.*] — 4. **distracted** = discordant ? fickle ? senseless ? — 6. **scourge** = punishment ? — 9. **Deliberate pause** = a thing that we *have paused and deliberated upon* [*Hudson*] ? a

By desperate appliance are reliev'd, 10
Or not at all. —

Enter ROSENCRANTZ.

How now! what hath befall'n?

Rosencrantz. Where the dead body is bestow'd, my lord,
We cannot get from him.

King. But where is he?

Rosencrantz. Without, my lord; guarded, to know your
pleasure.

King. Bring him before us.

15

Rosencrantz. Ho, Guildenstern! bring in my lord.

Enter HAMLET and GUILDENSTERN.

King. Now, Hamlet, where 's Polonius?

Hamlet. At supper.

King. At supper! where?

19

Hamlet. Not where he eats, but where he is eaten; a certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet; we fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service, two dishes, but to one table; that 's the end.

King. Alas, alas!

Hamlet. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.

King. What dost thou mean by this?

Hamlet. Nothing but to show you how a king may go a progress through . . . a beggar.

31

King. Where is Polonius?

matter of deliberate arrangement [Moberly]? III. iii. 42. — 12. bestowed. III. iv. 174. — 21. politic worms.

“Of a diet of worms he [Luther] was forced to partake —
Of a diet of worms — for conscience' sake!”

Alluding to the Diet of Worms, April, 1521, which some regarded as an assembly of politicians [Hudson]? — **politic** = polite, social, and discriminating [writer in *Blackwood*, Oct., 1853]? “Worms feeding on so distinguished a politician must needs partake of his character and become politic” [Delius]? so Joseph Crosby, quoted by Hudson. — **Your**. I. v. 167; III. ii. 108; V. i. 162. — 24. **variable**. III. i. 172. — 27. **eat**. The *-en* is dropped, owing to a very prevalent tendency in Elizabethan authors to drop this inflection. *Abbott*, 343. — Lines 26, 27, 28, are not in the folios. Needed? — 31. **progress** = a royal journey of state? — We

Hamlet. In heaven ; send thither to see : if your messenger find him not there, seek him i' the other place yourself. But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.

King. Go seek him there. [To some Attendants.

Hamlet. He will stay till ye come. [Exeunt Attendants.

King. Hamlet, this deed, for thine especial safety, —
Which we do tender, as we dearly grieve 40
For that which thou hast done, — must send thee hence
With fiery quickness ; therefore prepare thyself.
The bark is ready, and the wind at help,
The associates tend, and every thing is bent
For England.

Hamlet. For England !

King. Ay, Hamlet.

Hamlet. Good. 45

King. So is it, if thou knew'st our purposes.

Hamlet. I see a cherub that sees them. — But, come ; for England ! — Farewell, dear mother.

King. Thy loving father, Hamlet. 49

Hamlet. My mother : father and mother is man and wife ;
man and wife is one flesh ; and so, my mother. — Come, for England ! [Exit.

King. Follow him at foot ; tempt him with speed aboard ;
Delay it not ; I'll have him hence to-night.
Away ! for every thing is seal'd and done 55
That else leans on the affair ; pray you, make haste. —
[Exeunt ROSENCRANTZ and GUILDENSTERN.

omit the coarse word for "entrails." — 33. **send.** Because you cannot go in person ? — 40. **tender** = have regard for [Furness] ? regard, cherish [Rolfe] ? *are careful of* [Hudson] ? — *Dearly* is to be understood before *tender* [Delius] ? — **dearly** = heartily [Clark and Wright] ? I. ii. 182. — 42. **fiery** = as rapid as the progress of flames [Caldecott] ? **fiery quickness** = intensely hot haste ? — 43. **at help.** The A. S. prep. *on*, or *an*, = on, in, was contracted to *a-*, as in *aback*, *abed*, *aboard*, *abreast*, *afield*, *afire*, *afoot*, etc., and in Shakespeare's time it became fashionable to change the *a-*, then obsolescent, into *at*. This *at* often means *near*, *close by*, as in *at foot* [= at his heels], line 52. — *Abbott*. 143 ; *Gibbs's Teutonic Etymology*, pp. 91, 92. — 44. **tend.** I. iii. 83. — **is bent.** The folios read *at bent*, which Corson prefers as indicating *suspended* readiness. — 47. **cherub.** Beauteous and sudden intimation of heavenly insight and interference [Caldecott] ? — Cherubs are angels of love, and therefore they know how the king loves Hamlet [Moberly] ? — Is Hamlet, to keep up a show of madness, trying to make the king believe he sees a spirit ? 51. **one flesh.** Biblical ? — Which father ? — 53. **at foot.** See line 43. — 56. **leans** = depends. A. S. *hleonian*, *hlinian* ; Lat. *in-clin-are*, to

And, England, if my love thou hold'st at aught—
 As my great power thereof may give thee sense,
 Since yet thy cicatrice looks raw and red
 After the Danish sword, and thy free awe 60
 Plays homage to us—thou may'st not coldly set
 Our sovereign process; which imports at full,
 By letters conjuring to that effect
 The present death of Hamlet. Do it, England;
 For like the hectic in my blood he rages, 65
 And thou must cure me: till I know 't is done,
 Howe'er my haps, my joys were ne'er begun. [Exit.]

SCENE IV. *A Plain in Denmark.*

Enter FORTINBRAS, a Captain, and Soldiers, marching.

Fortinbras. Go, captain, from me greet the Danish king;
 Tell him that by his license Fortinbras
 Claims the conveyance of a promis'd march
 Over his kingdom. You know the rendezvous.

lean.—57. **England**=king of England? English nation?—**ought**=any value [Clark and Wright]? *Aught* is for *a whit*, one whit; and *ought* is for *o whit*, one whit: A. S. *á* for *án*, one; *whit*, a wight, creature, thing. *Skeat*.—58. **As** is sometimes used in parenthetical expressions for “for so.” *Abbott*, 110. IV. vii. 157; V. ii. 324.—59. **cicatrice**. Lat. *cicātrix*, scar of a wound.—60. **free**=still felt, though not enforced by the presence of Danish armies [Clark and Wright]? willing, ready [Schmidt]? unforced [Moberly]?—“Or we may say that free awe pays homage=awe pays free homage.” *Rolfe*, who refers to Schmidt's *Appendix to Shakes. Dict.*, p. 1423, on *Transposition of Epithets*.—61. **coldly set**=regard with indifference [Schmidt]? esteem slightly [Clark and Wright]?—62. **process**=procedure, action?—63. **conjuring**=earnestly entreating? solemnly beseeching or invoking? Lat. *con. together*, *jurāre*, to swear. *Conjūre*, to juggle, is the same word, and refers to invocation of spirits. The two senses had not yet differentiated the pronunciation in Shakespeare?—The quartos read *congru- ing*, which many prefer. Rightly?—64. **present**. See *presently*, II. ii 170, 578.—65. **hectic**=constitutional fever [Skeat]? continual fever? Gr. *ἥχω*, echo, I hold; *ἥξις*, hexis, a possession, a habit of body; Fr. *hectique*, hectic, “the fever of irritation and debility occurring usually at an advanced stage of exhausting disease.” *Webster*. *ἐκτικὴ νόσος*, *hecticke nosos*, consumption. *Moberly*.—Not elsewhere in Shakespeare.—67. **haps**. Icelandic *happ*, hap, chance, good luck; A. S. *gehaep*, fit.—**begun**. During the utterance of the preceding line and this, the speaker imagines himself transported to the future and looking back, so that instead of finishing with the words “my joys will ne'er begin” [the quartos read *ne're begin*], he concludes, “my joys were ne'er begun.”—Tschischwitz, with a soldier's daring, considering that *gin* sometimes means *begin*, takes a shot at the meaning thus: “my joys will ne'er be *gun*”!

SCENE IV. [In Hudson and some others, this is Act IV. scene i.]—3. **claims**. The quartos have *craves*. Better?—4. **rendezvous**, where

If that his majesty would aught with us, 5
 We shall express our duty in his eye;
 And let him know so.

Captain. I will do 't, my lord.

Fortinbras. Go softly on.

[*Exeunt FORTINBRAS and SOLDIERS.*]

Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, and others.

Hamlet. Good sir, whose powers are these?

Captain. They are of Norway, sir. 10

Hamlet. How purpos'd, sir, I pray you?

Captain. Against some part of Poland.

Hamlet. Who commands them, sir?

Captain. The nephew to old Norway, Fortinbras.

Hamlet. Goes it against the main of Poland, sir, 15
 Or for some frontier?

Captain. Truly to speak, and with no addition,
 We go to gain a little patch of ground
 That hath in it no profit but the name.
 To pay five ducats, five, I would not farm it; 20
 Nor will it yield to Norway or the Pole
 A ranker rate, should it be sold in fee.

Hamlet. Why, then the Polack never will defend it.

Captain. Yes, 't is already garrison'd.

Hamlet. Two thousand souls and twenty thousand ducats
 Will not debate the question of this straw; 26
 This is the imposthume of much wealth and peace,

Fortinbras is to wait for the captain? — 5. **If that** = if so be that? *Abbott*, 287. — *Mer. of Venice*, II. vi. 54, and III. ii. 216. — 6. **express our duty** = pay our respects [*Hudson*] ? — **eye** = sight, presence? especially used for royal presence. *Steevens*. — 8. **softly** = slowly, gently? *Julius Cæsar*, V. i. 16. — The folios have "safely." Sense? — The rest of this scene, line 9 to the end, is omitted in the folios. Can it be spared? — 9. **powers** — troops, forces? *Julius Cæsar*, IV. i. 42. — 14. **old Norway**. I. ii. 28, 35; I. i. 61. — 15. **main** = chief power [*Clark* and *Wright*? country as a whole [*Schmidt*] ? II. ii. 56. — 17. Pope inserted it, *Capell* *sir*, after *speaks*, to improve the metre. Wisely? — 20. **ducats**. The silver *ducat* was generally 4s. 6d.; the gold, 9s. Named from the inscription, "Sit, tibi, Christe, datus, quem tu regis, iste *ducat*us" = Be this duchy, which thou rulest, devoted to thee, O Christ! — Ital. *ducato*. — **farm** = take on lease [*Rolfe*] ? — "I would not pay five ducats for the exclusive privilege of collecting all the revenue it will yield to the state." *Hudson*. — 22. **ranker** = richer, more abundant? See note on I. ii. 136. — 22. **fee**. I. iv. 65. *Fee*, or *fee-simple*, is "the tenure conferring the highest rights of ownership;" ownership absolute, simple, unconditional? — 27. **imposthume** = inward sore, abscess?

That inward breaks, and shows no cause without
Why the man dies. — I humbly thank you, sir.

Captain. God be wi' you, sir.

[*Exit.*

Rosencrantz.

Will 't please you go, my lord?

Hamlet. I 'll be with you straight. Go a little before. 31

[*Exeunt all except HAMLET.*

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more. 35
Sure, He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unus'd. Now, whether it be
Bestial oblivion, or some craven scruple 40
Of thinking too precisely on the event, —
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward, — I do not know
Why yet I live to say 'This thing 's to do,'
Sith I have cause and will and strength and means 45
To do 't. Examples gross as earth exhort me;
Witness this army of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd

Gr. ἀπόστημα, apostema, a separation of corrupt matter into an ulcer; ἀπό, away, off; στήμα from στή, stē, base of ἵστημι, I set, stand, place; Lat. *apostema*, abscess; Old Fr. *apostume*. Here the prefix *im-*, as also in *impoverish*, is a corruption. *Skeat.* — 34. **market**, etc. = that for which he exchanges, markets, or sells, his time [Johnson, etc.]? possibly, "the business in which he employs his time" [Clark and Wright]? prime of life, the time at which he ought to exert his faculties to the best advantage and profit [Seymour]? — 36. **discourse** = comprehension? [Johnson]? range of reasoning faculty [Clark and Wright]? See I. ii. 150. — 37. **looking before and after**. A purely Homeric expression. *Theobald.* As in *Iliad*, I. 343, "to view at once before and after" [future and past]; *Iliad*, III. 109, 110, "looks at once both backward and forward;" and so XVIII. 250. Had Shakespeare read Homer? Chapman's version of the *Iliad* was published in 1598. — 39. **fust** = grow mouldy [Wedgwood]? Old Fr. *fusté*, tasting of the cask; *fust*, log, stump, trunk of a tree. The Old Fr. *fuste*, cask, was named from its resemblance to the trunk of a tree. *Skeat.* — Not elsewhere used by Shakespeare. — 41. **of** = consisting in, or resulting from [Clark and Wright]? in consequence of [Rolfe]? — Hamlet envies the quick, resolute, energetic, and despises his own inaction. Rightly? — 44. **To do**. Infin. active is often found where we use the passive. See *Macbeth*, V. vi. 5. *Abbott*, 359. — 45. **sith**. II. ii. 6. — 46. **gross** = fat, large, palpable, obvious; coarse? III. iii. 80. — 47. **charge** = cost, expense? —

Makes mouths at the invisible event, 50
 Exposing what is mortal and unsure
 To all that fortune, death, and danger dare,
 Even for an egg-shell. Rightly to be great
 Is not to stir without great argument,
 But greatly to find quarrel in a straw 55
 When honor 's at the stake. How stand I then,
 That have a father kill'd, a mother stain'd,
 Excitements of my reason and my blood,
 And let all sleep, while to my shame I see
 The imminent death of twenty thousand men, 60
 That for a fantasy and trick of fame
 Go to their graves like beds, fight for a plot
 Whereon the numbers cannot try the cause,
 Which is not tomb enough and continent
 To hide the slain? O, from this time forth, 65
 My thoughts be bloody, or be nothing worth!

[Exit.

SCENE V. *Elsinore. A Room in the Castle.**Enter QUEEN, HORATIO, and a Gentleman.**Queen.* I will not speak with her.*Gentleman.* She is importunate, indeed distract;
 Her mood will needs be pitied.*Queen.*

What would she have?

Gentleman. She speaks much of her father; says she hears
 There 's tricks i' the world; and hems, and beats her heart;
 Spurns enviously at straws; speaks things in doubt,

50. **makes . . . event**=mocks at the unseen issue? II. ii. 356. — 51. **argument**=subject, matter in dispute? "To stir without great argument . . . is not an attribute of greatness, . . . but to stir instantly and at a trifle when honor is touched." *Furness*. — 58. **reason and my blood**. See III. ii. 64. — 61. **trick of fame**=point of honor [Caldecott]? imaginary point of honor [Moberly]? — "'Of fame' belongs to fantasy as well as to 'trick' = an illusion and a whim that promises fame." *Delius*. — Rolfe cites *As You Like It*. II. vii. 152, 153, as a parallel or kindred thought. — I. i. 23. — 63. **Whereon**, etc. = not large enough to hold the armies that fight for it (Rolfe)? — 64. **continent**=receptacle, that which contains or encloses? In *Midsummer N. D.*, *continents* means river-banks. Lat. *con*, together, *tenēre*, to hold; *continēre*, to hold together, to contain.

SCENE V. [Hudson makes it Act IV. sc. ii.] — 2. **importunate**. Lat. *importunis*, unfit, unseasonable, troublesome; *in*, not, *portus*, harbor. — **distract**. I. ii. 20; III. i. 155. *Abbott*, 342. — 3. **will**. II. i. 3. *Abbott*, 315, 319. — 5. **There's**. III. iv. 200. *Abbott*, 335. — 6. **Spurns**. Aryan base, *SPARN*, to kick against; A. S. *speornan*, to kick against. Akin to Lat. *spernere*, to despise. — *Mer. of Venice*, I. iii. 108, "foot me as you spurn a stranger cur," etc. — **enviously**=angrily, spitefully? Lat. *invidia*,

That carry but half sense : her speech is nothing,
 Yet the unshaped use of it doth move
 The hearers to collection ; they aim at it,
 And botch the words up fit to their own thoughts ; 10
 Which, as her winks and nods and gestures yield them,
 Indeed would make one think there might be thought,
 Though nothing sure, yet much unhappily.

Horatio. 'T were good she were spoken with, for she may
 strew

Dangerous conjectures in ill-breeding minds. 15

Queen. Let her come in. [*Exit HORATIO.*]

[*Aside*] To my sick soul, as sin's true nature is,
 Each toy seems prologue to some great amiss ;
 So full of artless jealousy is guilt,
 It spills itself in fearing to be spilt. 20

Re-enter HORATIO, with OPHELIA.

Ophelia. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia !

Ophelia. [*Sings*] *How should I your true love know
 From another one?*

*By his cockle hat and staff,
 And his sandal shoon.* 25

envy; *in*, against; *vidēre*, to look; *invidēre*, to look with evil eye against. English *envy*, malicious grudging. *Envy* in Shakespeare often = malice, as in *Mer. of Venice*, IV. i. 10; *Julius Cæsar*, III. i. 46; *Mark* xv. 10. — 8. **unshaped** = formless, confused? Trisyl.? — 9. **collection** = gathering meaning [Clark and Wright]? inference, conjecture [Hudson]? endeavor to collect some meaning [Mason]? — **aim** = guess? — 10. **botch** = patch? Old Low Ger. and mod. Dutch *botsen*, to strike, beat; repair. Akin to *beat*; A. S. *beātan*, beat. — 11-13. Which thoughts, as her winks, etc., reveal them [i.e., thoughts], would make one think that much of an unhappy [i.e., mischievous?] character might be inferred, though there would be no certainty about it? — 14. **she were spoken**, etc. Scan. Walker makes *she were* one syllable. Is this necessary? *Abbott*, 461. — **ill-breeding** = mischief-hatching? — 18. **toy** . . . **amiss** = trifle (seems prelude to some great) misfortune? *Amiss* is a noun in Shakespeare. *Sonnets*, XXXV. 7; *CLI*. 3. — 19. **artless** = ignorant [Moberly]? — **jealousy** = suspicion? II. i. 113. — 20. **spills** = destroys? A. S. *spildan*, *spillan*, to destroy; *spild*, destruction. The original sense of *spild* was a splitting, cleaving. Akin to *split*. *Skeat*. — It "betrays itself in fearing to be betrayed." *Clark and Wright*. Sir Joshua Reynolds ascribes the pathos of this scene to Ophelia's insensibility to her own misfortunes. Rightly? — 25. **cockle hat**. The cockle shell, or scallop shell, worn in the hat, was the badge of a pilgrim. Cockle (Mid. Eng. *cokel*) is a bivalve with pretty corrugated shell. The word is akin to Gr. *κόγχη*, *konche*, Lat. *concha*, a muscle, cockle. — Byron, in the last stanza of *Childe Harold's Pilgrimage*, says, "Not in vain He wore his sandal shoon and scallop shell." Lovers assumed, sometimes, the disguise of pilgrims? — 26. **shoon** is a relic of the old Eng. plural in *-en*, as is *ox-en*. Milton's

Queen. Alas, sweet lady, what imports this song?

Ophelia. Say you? nay, pray you, mark.

[Sings] *He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.* 30

Queen. Nay, but, Ophelia, —

Ophelia. Pray you, mark.

[Sings] *White his shroud as the mountain snow, —* 35
Enter KING.

Queen. Alas, look here, my lord.

Ophelia. [Sings] *Larded with sweet flowers;
Which bewept to the grave did not go
With true-love showers.*

King. How do you, pretty lady? 40

Ophelia. Well, God 'ield you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

King. [Aside] Conceit upon her father.

Ophelia. Pray you, let 's have no words of this; but when they ask you what it means, say you this: 46

[Sings] *To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.* 50

Comus, 635. "This form was archaic in Shakespeare's time." *Delius, Clark and Wright*. — 37. **larded** = garnished [*Caldecott, Hudson, etc.*] ? thickly strewn? — *Lard* is fr. Lat. *larda*, lard; akin to Gr. *λαρός*, pleasant to the taste, nice, dainty, sweet. *Skeat*. — 38. **did not go**. This is the reading of all the early editions. Modern editors mostly follow Pope in striking out the *not*. Are we bound to correct Ophelia's incoherencies? But is this one of them? — "His shroud or corpse did not go bewept with true-love showers, for his was no love case; his death had the tragical character of fierce outrage, and this was the primary and deepest impression on her lost mind." *Caldecott*. "Though the printers often omitted the negative (as once already in this play), they rarely added it." *Keightley*. — 41. **'ield** = yield, reward? Originally *yield* was *pay*. A. S. *gielðan, geldan, gildan*, to pay, restore, give up. *Skeat*. — **owl**, etc. "Our Saviour went into a baker's shop where they were baking, and asked for some bread. The mistress of the shop immediately put a piece of dough into the oven to bake for him, but was reprimanded by her daughter, who, insisting that the piece was too large, reduced it to a very small size. The dough, however, began to swell, and presently became of a most enormous size. Whereupon the baker's daughter cried out, 'Heugh, heugh, heugh!' which owl-like noise probably induced our Saviour to transform her into that bird." (A Gloucestershire story told by Douce.) — *Relevancy* of the allusion? — 44. **conceit** = thought? — III. iv. 112. — 45. **of** = about? *Abbott*, 174. — 47. **Valentine's**

King. How long hath she been thus?

Ophelia. I hope all will be well. We must be patient; but I cannot choose but weep, to think they should lay him i' the cold ground. My brother shall know of it; and so I thank you for your good counsel. — Come, my coach! — Good night, ladies; good night, sweet ladies; good night, good night. [Exit.]

King. Follow her close; give her good watch, I pray you. — [Exit HORATIO.]

O, this is the poison of deep grief; it springs
All from her father's death. O Gertrude, Gertrude, 60
When sorrows come, they come not single spies,
But in battalions. First, her father slain;
Next, your son gone; and he most violent author
Of his own just remove: the people muddled,
Thick and unwholesome in their thoughts and whispers, 65
For good Polonius' death; and we have done but greenly,
In hugger-mugger to inter him: poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures, or mere beasts:
Last, and as much containing as all these, 70
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds,

day. St. Valentine was said to have been martyred Feb. 14, A.D. 270. It was supposed that birds began to choose mates the middle of February. "The first girl seen by a man on the morning of this day was considered his valentine or true-love." Prettily illustrated in Scott's *Fair Maid of Perth*? — 59. **This is.** Abbott, 461, and most commentators shorten these two syllables to one. Is it necessary? — 60. **O Gertrude, Gertrude.** The quartos read, *death and now behold, O Gertrude, Gertrude.* The better reading? — 61. **When sorrows,** etc. Is Shakespeare's military form of statement finer than "misfortunes never come singly"? — **Spies** = scouts? — The quartos read *battalians*; two folios, *battaliaes*. — 64. **remove.** See *avouch*, I. i. 57; Abbott, 451. — **muddled, Thick and unwholesome.** Alluding to the "bad blood" which Polonius' death had stirred up among the people [Clark and Wright]? — 66. **greenly.** I. iii. 101. — 67. **hugger-mugger** = confusion, hurry, and secrecy [White]? — Shakespeare probably took the expression from North's *Plutarch*. Steevens. — Etymology uncertain. — Our ancestors were very fond of reduplicated words like *bibble-babble, ding-dong, flim-flam, knick-knack, pit-a-pat, riff-raff, shilly-shally, zig-zag, dilly-dally*; in which words we notice a regular euphonic change, the slight sound in the first part being a preparation for the larger sound in the second, alliteration adding smoothness. *Hugger-mugger* is different; it is simple rhyme; as in *hum-drum, higgledy-piggledy, hurly-burly, hoity-toity, harum-scarum, namby-pamby, hocus-pocus, pell-mell, helter-skelter, tag-rag*, etc., etc., — words for the most part more expressive than elegant. Other illustrations? — 68. **divided,** etc. See *ecstasy*, II. i. 102. — 72. **Feeds.** The folios read *keeps*. As good? — **his.** The quartos read *this*.

And wants not buzzers to infect his ear
 With pestilent speeches of his father's death ;
 Wherein necessity, of matter beggar'd, 75
 Will nothing stick our person to arraign
 In ear and ear. O my dear Gertrude, this,
 Like to a murdering-piece, in many places
 Gives me superfluous death. [*A noise within.*]

Queen. Alack, what noise is this? 79

King. Where are my Switzers? Let them guard the
 door. —

Enter another Gentleman.

What is the matter?

Gentleman. Save yourself, my lord ;
 The ocean, overpeering of his list,
 Eats not the flats with more impetuous haste
 Than young Laertes, in a riotous head,
 O'erbears your officers. The rabble call him lord ; 85
 And, as the world were now but to begin,
 Antiquity forgot, custom not known,
 The ratifiers and props of every word,

Good sense? — “The mysterious death of Polonius filled his son with doubt and amazement” [Clark and Wright]? — **in clouds** = reserved and mysterious in his conduct [Theobald]? at lofty distance and seclusion [Caldecott]? **keeps himself in clouds** = keeps his intentions secret [Clark and Wright]? — 73. **buzzers** = whisperers, tale-bearers? Onomatopoeitic? — 75. **wherein** = in which pestilent speeches? — **necessity** = the obligation of an accuser to support his charges [Johnson]? **of matter beggared** = having no proper *data* or basis of truth? — 76. **stick** = hesitate? — **person**. So the quartos; the folios read *persons*. Preferable? See line 106. — 78. **murdering-piece** = a small piece of artillery, called a *murderer*, in which case-shot filled with small bullets, nails, old iron, etc., was used [Hudson]? a rude *mitrailleuse* . . . which discharged stones so that they shattered into many fragments [Moberly]? — 79. **superfluous death**. Like “twenty mortal murders” on Banquo’s head? *Macbeth*, III. iv. 81. — 80. **Switzers**. “Law, logic, and Switzers may be hired to fight for anybody.” Nash’s *Christ’s Tears over Jerusalem*, 1594. The Lucerne lion testifies how they fought for Louis XVI.? “To this day the Pope’s body-guard consists chiefly of Swiss soldiers.” *Meiklejohn*. — 82. **overpeering of** = rising above, looking over [Rolfe]? overflowing [Hudson]? — *Peer* is fr. Low German *piren*, for *pliren*, to look closely. For **of**, see I. v. 175; II. i. 92; *Abbott*, 178. — **list** = boundary, i.e. shore [Malone]? — *List* = a stripe or border of cloth, selvage. A. S. *list*; Icel. *lista*, a border. See Goldsmith’s *Traveller*, 283–292. — 83. **eats** = devours, swallows? — 84. **head** repeatedly in Shakespeare = armed force? — 86. **as** = as if? *Abbott*, 107; III. iv. 133. — 87. **forgot**. III. ii. 118. *Abbott*, 343, 376. — 88. **of every word** he utters [Tollet]? every human establishment [Caldecott]? of every thing that is to serve as a watchword and shibboleth to the multitude [Schmidt]? “Antiquity and custom are the ratifiers and props of

They cry 'Choose we; Laertes shall be king!' 90
 Caps, hands, and tongues, applaud it to the clouds,
 'Laertes shall be king, Laertes king!'

Queen. How cheerfully on the false trail they cry!
 O, this is counter, you false Danish dogs!

King. The doors are broke. [Noise within.]

Enter LAERTES, armed; Danes following.

Laertes. Where is this king? — Sirs, stand you all without.

Danes. No, let 's come in.

Laertes. I pray you, give me leave.

Danes. We will, we will. [They retire without the door.]

Laertes. I thank you: keep the door. — O thou vile king,
 Give me my father!

Queen. Calmly, good Laertes.

Laertes. That drop of blood that 's calm proclaims me
 bastard, 100

Cries cuckold to my father, brands the harlot
 Even here, between the chaste unsmirched brows
 Of my true mother.

King. What is the cause, Laertes,
 That thy rebellion looks so giant-like? — 105

Let him go, Gertrude; do not fear our person:
 There 's such divinity doth hedge a king,
 That treason can but peep to what it would,
 Acts little of his will. — Tell me, Laertes,
 Why thou art thus incens'd. — Let him go, Gertrude. —
 Speak, man. 110

Laertes. Where is my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill.

Laertes. How came he dead? I 'll not be juggled with:
 To hell, allegiance! vows, to the blackest devil!

every sound word touching the matter in hand, the ordering of human society, and the state" [Hudson]? — 93. **counter** = in the wrong direction? "Hounds run counter when they trace the scent backward" [Rolfé, etc.]? — Lat. *contra*, in opposition, against; Fr. *contre*. — 102. **un-smirched**. *Smirch*, an extension from Mid. Eng. *smeren*, to smear; Gr. *σμά-ειν*, *sma-ein*; *σμή-χειν*, *sme-chein*, to smear, rub, wipe. *Skeat*. III. iv. 43. — 105. **fear** = fear for? I. iii. 51. But for appetite, this king were kingly? Does the queen hold Laertes from striking? — 106. **divinity**, etc. A quite common belief till Charles I. and Louis XVI. died? — For hedge, see *Job* i. 10, iii. 21. — "Shakespeare never intended us to

Conscience and grace, to the profoundest pit!
 I dare damnation. To this point I stand: 115
 That both the worlds I give to negligence,
 Let come what comes; only I'll be reveng'd
 Most thoroughly for my father.

King. Who shall stay you?

Laertes. My will, not all the world; 120
 And for my means, I'll husband them so well,
 They shall go far with little.

King. Good Laertes,
 If you desire to know the certainty
 Of your dear father's death, is 't writ in your revenge,
 That, swoopstake, you will draw both friend and foe,
 Winner and loser?

Laertes. None but his enemies. 125

King. Will you know them then?

Laertes. To his good friends thus wide I'll ope my arms;
 And like the kind life-rendering pelican,
 Repast them with my blood.

King. Why, now you speak 130
 Like a good child and a true gentleman.
 That I am guiltless of your father's death,
 And am most sensibly in grief for it,
 It shall as level to your judgment pierce
 As day does to your eye. 135

Danes. [Within] Let her come in.

Laertes. How now! what noise is that?—

see the king with Hamlet's eyes." *Coleridge.* — 116. **To this point**, etc. Luther's *Hier stehe ich?* — 117. **both the worlds** = this world and the next? Not as in *Macbeth*, III. ii. 16? — 119. **thoroughly** = thoroughly? — A. S. *thurgh*, through. *Thorough* is a later form of *through*. The fundamental notion is that of boring or piercing; A. S. *thyrlan*, to pierce through; *thyrel*, a hole so made. — *Matthew* iii. 12. — 124. **writ**. I. ii. 222. — 125. **swoop-stake** = indiscriminately? The metaphor is from a game at cards, where the winner sweeps or "draws" the whole stake [Clark and Wright]? Like a gambler who insists on sweeping the stakes, whether the point is in his favor or not [Moberly]? — A. S. *swápan* (past tense, *sweóp*), to sweep along, rush; swoop; A. S. *staca*, a stake, post; Old Dutch, *stake*, *staek*, "a stake for which one playeth." Akin to *stack*, a pile. — 129. **pelican**. See device on State Seal of Louisiana! Allusion to the belief that the pelican pierces her own breast to feed her young; a belief founded on the posture of the bird while feeding her young, and on the appearance of the "capacious pouch lined with a fine flesh-colored skin"? See *Furness* or *Rolfe*. — Folio 1 has *politician* for *pelican*! — 133. **sensibly** = feelingly. The folios have *sensible*. Equally good? — 134. **level** = direct, point-blank? — 135. **Let her come**

Re-enter OPHELIA.

O heat, dry up my brains! tears seven times salt,
 Burn out the sense and virtue of mine eye! —
 By heaven, thy madness shall be paid by weight,
 Till our scale turn the beam. O rose of May! 140
 Dear maid, kind sister, sweet Ophelia! —
 O heavens! is 't possible, a young maid's wits
 Should be as mortal as an old man's life?
 Nature is fine in love, and where 't is fine
 It sends some precious instance of itself 145
 After the thing it loves.

Ophelia. [Sings] *They bore him barefac'd on the bier;
 Hey non nonny, nonny, hey nonny;
 And on his grave rains many a tear. —*

Fare you well, my dove! 150

Laertes. Hadst thou thy wits, and didst persuade revenge,
 It could not move thus.

Ophelia. You must sing, *Down a-down, and you call him
 a-down-a.* O, how the wheel becomes it! It is the false
 steward, that stole his master's daughter.

Laertes. This nothing 's more than matter.

Ophelia. There 's rosemary, that 's for remembrance;

in. Assigned to Laertes in the quartos. Wrongly? — 137. **virtue** = strength, power? Lat. *virtus*, manly excellence; *vir*, a manly man. — 139. **by weight.** The quartos read "with weight." As well? — 144-146. These lines not in the quartos. Are they of value? — **fine** = spiritualized [Moberly]? delicately tender [Clark and Wright]? — **instance** = sample [Moberly]? proof, example [Clark and Wright]? — **the thing it loves** = Polonius (in this case) [Clark and Wright]? Ophelia's sanity has, as it were, been sent after Polonius? — Some part of nature, purified and refined by love, flies off after the attracting object, after the thing it loves [Johnson]? Moberly quotes *In Memoriam*, LXIV. — 149. **rains.** The quartos have *rain'd*, which Hudson retained. — 153. **You must sing.** A song found in a collection of 1618. *Moberly.* — 154. **wheel** = burden, refrain [Hudson, etc.]? Spinning-wheel (to which the song might be sung)? "A peculiar rhythm recurring at the end of each stave of a ballad, and which was sometimes produced by a repetition of the same words, . . . was called a wheel." *White.* — "From the Latin *rota*, a round, which is usually accompanied with a burden frequently repeated." *Hudson.* A *roundel* (Lat. *rotundas*, round, fr. Lat. *rota*, wheel, with suffix *-undus*) is so called from the first line's coming round again. *Skeat.* — **false**, etc. Story lost? — 156. **matter** = sense, meaning? II. ii. 95. — 157. **rosemary** "was supposed to strengthen the memory, hence it came to symbolize remembrance and fidelity. . . . It was therefore worn at funerals and weddings" [Clark and Wright]? *Winter's Tale*, IV. iv. 74, 75, 76. — **Rosemary** (Lat. *ros*, dew; *maris*, of the sea; Ovid has *ros maris*, sea-dew), an evergreen shrub named from some fancied connection with the sea. In English it seems to have

pray you, love, remember : and there is pansies, that 's for thoughts.

Laertes. A document in madness, thoughts and remembrance fitted.

Ophelia. There 's fennel for you, and columbines ; there 's rue for you ; and here 's some for me ; we may call it herb of grace o' Sundays ; O, you must wear your rue with a difference. There 's a daisy : I would give you some violets, but they withered all when my father died ; they say he made a good end, —

[Sings] *For bonny sweet Robin is all my joy.*

Laertes. Thought and affliction, passion, hell itself, She turns to favor and to prettiness.

been altered from *rosmarine* to *rosemary*, from a popular etymology connecting it with a *rose of Mary*. *Skeat.* — 158. **love**. In her bewilderment does she give the rosemary to *Laertes* with a vague notion that she is giving it to *Hamlet* ? and the **pansies**, too ? (Fr. *pensée*, thought ; *penser*, Lat. *pensare*, to think ; *pendère*, to weigh. Called, also, "heart's-ease" ? — 159. **document** = precept, instruction, lesson ? Lat. *docere*, to teach ; *mentum*, suffix denoting means, subject, act, or result. — The word has lost its etymological sense ? — 161. **fennel**. Emblem of flattery ? It was said also to clear the sight. Did *Ophelia* therefore give it to the king ? Fennel is fragrant, and supposed to have many virtues. (A. S. *finol* ; Mid. Eng. *fenel* ; Lat. *feniculum*, fennel ; fr. Lat. *fenum*, hay.) See Longfellow's *Goblet of Life*. — **columbines**. Signifying thanklessness? cuckoldom? forsaken love ? Given, like the fennel, to the king? Lat. *columba*, dove ; *columbinus*, dove-like, "so called from the beak-like spurs of its flowers." *Webster.* — 162. **rue**. Symbol of sorry remembrance [*Schmidt*] ? repentance ? sorrow ? A. S. *hredwan*, to sorrow, to grieve,? — **herb of grace**. "The priests forced the 'possessed' to swallow it on Sundays in church, to cast out the evil spirit." — The queen may with peculiar propriety on Sundays, when she solicits pardon, . . . call her rue herb of grace [*Malone*] ? — Called *herb-grace* from the moral and medicinal virtues ascribed to it [*Hudson*] ? *Malone* shows that "herb of grace was wormwood." *Caldecott.* — Rue has a strong, heavy odor, and a bitter taste. — 163. **with a difference**, because your sorrow has a different origin from mine ? — "It is sometimes called *herb of grace*, and in that sense I take some for myself ; with a slight difference of spelling it means *ruth*, and in that respect it will do for you." *Skeat*, who says this is Shakespeare's own explanation in *Richard II.*, III. iv. 104-107. But — ? — 164. **daisy**. Type of dissembling ? given to the king ? or queen ? Henley says that Greene calls it "the dissembling daisy." Chaucer loves it above all other flowers, as he repeatedly says in his *Legend of Good Women*. — A. S. *daeges*, day's ; *eye*, eye ; *daegeseye*, day's-eye. The eye of day is the sun ? Resemblance ? — **violets**. From "Sonnets," published in 1584, *Malone* quotes "Violet is for faithfulness." To whom would she give these ? To *Horatio* [*Clark* and *Wright*] Gr. *ion*, ion, for *Fion*, vion, violet ; Lat. *viola*, violet. — I. iii. 7 ; V. i. 229. — 167. **Robin**, etc. A familiar ballad of the time. — 168. **thought** = melancholy [*Malone*] ? grief, anxiety, trouble, care [*Rolfe*, *Hudson*, *Clark*, etc.] ? III. i. 85. — **passion** = violent sorrow [*Schmidt*] ? Suffering [*Furness*] ? Gr. *πάθειν*, *pathein* ; Lat. *pati*, to bear, suffer, undergo ; *passio*, suffering. — 169. **favor** = attrac-

Ophelia. [Sings] *And will he not come again?* 170
And will he not come again?
No, no, he is dead;
Go to thy death-bed,
He never will come again. 175

His beard was white as snow,
All flaxen was his poll;
He is gone, he is gone,
And we cast away moan:
God ha' mercy on his soul! 179

And of all Christian souls, I pray God. — God be wi' ye.
 [Exit.]

Laertes. Do you see this, O God?

King. Laertes, I must commune with your grief,
 Or you deny me right. Go but apart,
 Make choice of whom, your wisest friends, you will,
 And they shall hear and judge 'twixt you and me. 185
 If by direct or by collateral hand
 They find us touch'd, we will our kingdom give,
 Our crown, our life, and all that we call ours,
 To you in satisfaction; but if not,
 Be you content to lend your patience to us, 190
 And we shall jointly labor with your soul
 To give it due content.

Laertes. Let this be so;
 His means of death, his obscure funeral —
 No trophy, sword, nor hatchment o'er his bones,
 No noble rite nor formal ostentation — 195

tiveness, grace, charm? — 176. **poll** = the head; especially the back of it, or the rounded part of the head. — 179. The folios have *Gramercy*. To avoid the sacred name? II. i. 76. — 180. **of** = on? For *of*, see *Abbott*, 165-181. — 179, 180. The common conclusion to many ancient monumental inscriptions. *Steevens*. — 182. **commune**. Accent? The 1st folio has *common*, substantially the same word once. — 187. **touched** = implicated, accessory? — 193. **his means of** = the means of his? I. iv. 73; III. ii. 313. *Abbott*, 423. — **obscure**. Accent? Usually on first syllable in Shakespeare? *Macbeth*, II. iii. 40; *Mer. of Venice*, II. vii. 51. — **burial**. The quartos have *funerul*. Preferable? — 194. **hatchment** = the escutcheon (of a deceased person) publicly displayed. *Atch'ment*, shortened from *achievement*, and pronounced by the Englishman *hatchment*, is the heraldic name of the escutcheon, or field or ground on which a coat of arms is represented. *Webster's Dict.* — 195. **ostentation**, or *ostent*, seems to have been a term which fashion had in some sort appro-

Cry to be heard, as 't were from heaven to earth,
That I must call 't in question.

King. So you shall;
And where the offence is let the great axe fall.
I pray you, go with me.

[*Exeunt.*]

SCENE VI. *Another Room in the Castle.*

Enter HORATIO and a Servant.

Horatio. What are they that would speak with me?

Servant. Sailors, sir; they say they have letters for you.

Horatio. Let them come in. — [*Exit* Servant.]

I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

5

Enter Sailors.

1 *Sailor.* God bless you, sir.

Horatio. Let him bless thee too.

1 *Sailor.* He shall, sir, an 't please him. There 's a letter
for you, sir — it comes from the ambassador that was bound
for England — if your name be Horatio, as I am let to know
it is.

11

Horatio. [*Reads*] '*Horatio, when thou shalt have over-
looked this, give these fellows some means to the king; they
have letters for him. Ere we were two days old at sea, a
pirate of very warlike appointment gave us chase. Finding*

priated to funeral pomp, etc. *Caldecott.* — 197. **that** = so that? *Julius Cæsar*, I. i. 45, "That Tiber trembled underneath her banks." *Abbott*, 283. — 198. **the great axe.** Felicitous? — Could Scene V. have been spared? How, if at all, does it help?

SCENE VI. — How long a time between scene v. and this? — 1. **What** = who? "Often used so, but only in the predicate." "Often used apparently . . . where we should use *who*, especially in the phrase '*what* is he?'" *Schmidt.* "But in the Elizabethan and earlier periods, when the distinction in ranks was much more marked than now, it may have seemed natural to ask, as the first question about any one, 'of what condition or rank is he?'" *Abbott*, 254. — 10. **let** = caused [Clark and Wright, Schmidt, etc.]? allowed, suffered, permitted? A. S. *lætan*, to permit. I. iv. 85. — *Let*, to suffer, and *let*, to hinder, may either take or omit *to* in Shakespeare. — 12. **overlooked** = looked over, read? — 13. **means**, of access, introduction? — **days old.** In *Comedy of Er.*, II. ii. 147, we read, "In Ephesus I am but two hours old." — 15. **appointment** = armament, equipment? Old Fr. *apointer*, to prepare, arrange; Lat. *ad*, to; Low Lat *punctāre*, to mark by a prick; *pungēre*, base *pug* or *puk*,

ourselves too slow of sail, we put on a compelled valor; in the grapple I boarded them: on the instant they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy: but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England; of them I have much to tell thee. Farewell.

'He that thou knowest thine, HAMLET.'

Come, I will make you way for these your letters; 27
And do 't the speedier, that you may direct me
To him from whom you brought them. [Exeunt.]

SCENE VII. Another Room in the Castle.

Enter KING and LAERTES.

King. Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

Laertes. It well appears; but tell me

5

to prick. — 16. **compelled** = enforced, involuntary? — 18. **thieves of mercy** = merciful thieves? See "sisters of mercy;" to "brow of woe," I. ii. iv.; III. i. 69. — 19. **they knew**, etc. It has been strongly argued that this capture was pre-arranged by Hamlet; hinted at in IV. iii. 47; III. iv. 203-208, with a pun on "crafts" (vessels!). See V. ii. Collect and weigh the arguments *pro* and *con*. — 21. **as thou**, etc. **As** = as though, or we must supply "withal" after death [Clark and Wright]? Abbott, 384. — 22. **will** = which will? Abbott, 244. — 23. **bore**, etc. = calibre of the facts [Rolfe]? the matter would carry heavier words [Johnson]? "A metaphor from a gun-barrel, which, in proportion to the size of its bore, requires a heavier charge." Clark and Wright. The unsexed Tschischwitz will have it that *bore* is a verbal substantive from "to bear," and means "capacity for bearing"! — A. S. *borian*, Dutch *boren*, to pierce, perforate. — 27. **make**. The folios have *give*. The early quartos omit *make*. — Does this letter throw light on the question of Hamlet's sanity? Note its sinewy Saxon speech.

SCENE VII. — 1. **Acquittance** = discharge? receipt in full? See *quietus*, III. i. 75. Low Lat. *acquietāre*, to settle a claim, to set a claim at rest; *ad*, to, at; *quies*, *quiescem*, rest. — Note the abounding legal and military phraseology in the play. How acquired by Shakespeare? — 3. **Sith**. II. ii. 6; IV. iv. 45. — 4. **which**, used interchangeably with *who* and *that*? Abbott, 265. A. S. *hwylc*, why-like, contracted from *hwī*,

Why you proceeded not against these feats,
So crimeful and so capital in nature,
As by your safety, wisdom, all things else,
You mainly were stirr'd up.

King. O, for two special reasons,
Which may to you perhaps seem much unsinew'd, 10
But yet to me they are strong. The queen his mother
Lives almost by his looks; and for myself —
My virtue or my plague, be it either which —
She 's so conjunctive to my life and soul,
That, as the star moves not but in his sphere, 15
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone, 20
Convert his gyves to graces: so that my arrows,

why, by what, and *lic*, like; akin to Lat. *qua-lis*, what-like, of what sort. *Skeat.* — 7. **crimeful**. Used by Shakespeare in *Rape of Lucrece*, 970. The quartos read *criminall*. The better? — 8. **wisdom**. The quartos insert *greatness* before wisdom. Objection to this? Scan the next line. — 9. **mainly** = greatly, strongly [Hudson]? chiefly? — *Main*, strength, might, as in the phrase "might and main," is A. S. *mægen*, strength. *Main*, chief, is Old Fr. *magne*, as in *Charlemagne*; Lat. *magnus*. Both, however, are from the same Aryan root? — 10. **much unsinewed** = very weak, wanting nerve? *Sinewed* = strengthened in *King John*, V. vii. 88. *Rolfe.* — A. S. *sinu*, a tendon, that which joins the muscle to the bone. — 11. **And**. The quartos have *but*. Preference? — 13. **be it either which** = be it which of the two it may? *Abbott*, 273. To what does *it*, before *either*, refer? — 14. **conjunctive** = conjoined, united, knit, as in *Othello*, I. iii. 362? — 15. **sphere**. One of the eight revolving crystal shells, in which the heavenly bodies were once supposed to be firmly fastened, that of the moon being nearest; then, in order, Mercury, Venus, Sun, Mars, Jupiter, Saturn, fixed stars; the earth being the common centre? Their swift revolution through the ether of the planetary spaces "caused the music of the spheres." — 17. **count** = account, trial? *Count* is a doublet of *compute*; Lat. *computare*, to sum up; Fr. *compte*, account, reckoning, compt. — 18. **general gender** = the common race of the people [Johnson]? — Lat. *genus*, *genère*, kind, sort, cognate with *kin*; Fr. *genre*, kind. The *d* is excrescent, as in *tender*. *Skeat.* — 20. **spring**, etc. The dropping-well at Knaresborough, Yorkshire, incrusts things with a calcareous deposit. *Reed.* — "If the spring had changed base metals to gold, the thought had been more proper" [Johnson]? — 21. **gyves**, etc. = his fetters would make him appear the lovelier [Hudson]? the bonds would give him more general favor [Moberly]? make his gyves precious to the people as relics (as the cross is to us a precious and sacred ornament)? Theobald suggested to read *gibes* or *gybes*; Tschischwitz adopts the suggestion; Elze suggests *crimes*; Daniel, *gyres*, wild and whirling actions; Elze and Stratmann would change *graces* to *graves*, i.e., *greaves*, armor-boots! — Welsh *gefyn*, a fetter, gyve (*g* as *j*).

Too slightly timber'd for so loud a wind,
 Would have reverted to my bow again,
 And not where I had aim'd them.

Laertes. And so have I a noble father lost ; 25
 A sister driven into desperate terms,
 Whose worth, if praises may go back again,
 Stood challenger on mount of all the age
 For her perfections : but my revenge will come.

King. Break not your sleeps for that ; you must not think 31
 That we are made of stuff so flat and dull
 That we can let our beard be shook with danger,
 And think it pastime. You shortly shall hear more :
 I lov'd your father, and we love ourself ;
 And that, I hope, will teach you to imagine — 35

Enter a Messenger.

How now ! what news ?

Messenger. Letters, my lord, from Hamlet :
 This to your majesty ; this to the queen.

King. From Hamlet ! who brought them ?

Messenger. Sailors, my lord, they say ; I saw them not :
 They were given to me by Claudio ; he received them 40
 Of him that brought them.

King. Laertes, you shall hear them. —
 Leave us. [Exit Messenger.]

—22. **loud a wind.** “Weak bows and light shafts cannot stand in a rough wind.” Ascham’s *Toxophilus* (1589). Two quartos have *loued arm’d* ; two, *loued armes*. Jennens adopts the former (*loved, arm’d*), and interprets thus, “Too slightly timbered for one so loved and armed.” Reasonable ? —24. **not where** = not gone where ? “The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context.” Abbott, 382. —25. **have** = find [Abbott, see 425; Rolfe] ? possess as my lot or situation ? **have I** = there is to me ; Lat. *est mihi* ? —27. **if**, etc. = if I may praise what once was, but now is no more ? —28. **of all the age**, etc. = on the highest ground, in the fullest presence of the age, to give a general challenge [Caldecott] ? challenged all the age to deny her perfection [Furness, Hudson, Rolfe, etc.] ? At the coronation of the Emperor of Austria as king of Hungary, he unsheathes the ancient sword of state on the Mount of Defiance at Presburg, and shaking it towards north, east, south, and west, challenges the world to dispute his rights. —30. **sleeps**. See *loves*, I. i. 173 ; *wisdoms*, I. ii. 15. —**you must not**, etc. Is here a threat to Laertes as well as Hamlet ? —32. **shook**. Shakespeare generally uses *shook* both for past tense and participle ; sometimes *shaked* ; five times, *shaken*. Rolfe. Abbott, 343. —34. **I loved . . . we love**. Why this change to the royal style ? —35. **imagine** what ? —36. **letters** = a letter ; like the Latin plural *literæ*, an epistle ? —41. **of him that brought them**. These words are not in the folios. Are they of

[Reads] ‘*High and mighty, You shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes; when I shall, first asking your pardon thereunto, recount the occasion of my sudden and more strange return.*

HAMLET.’

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?

Laertes. Know you the hand?

King. ‘T is Hamlet’s character. ‘Naked!’

And in a postscript here, he says ‘alone.’

51

Can you advise me?

Laertes. I ’m lost in it, my lord. But let him come;
It warms the very sickness in my heart,
That I shall live and tell him to his teeth,
‘This didest thou.’

55

King. If it be so, Laertes—

As how should it be so? how otherwise?—

Will you be rul’d by me?

Laertes. Ay, my lord;

So you will not o’errule me to a peace.

King. To thine own peace. If he be now return’d,

60

As checking at his voyage, and that he means

No more to undertake it, I will work him

To an exploit now ripe in my device,

Under the which he shall not choose but fall;

And for his death no wind of blame shall breathe,

65

any value?—45. **your kingly eyes.** See in *his eye*, IV. iv. 6.—46. **more strange** [than sudden]? So *Abbott*, 6.—48. **should**, etc.=was this (destined, likely) to mean [*Abbott*, 325]? “It seems to increase the emphasis of the interrogation, since a doubt about the past (time having been given for investigation) implies more perplexity than a doubt about the future.” *Abbott*, 325.—49. **abuse**=deception, cheat, delusion? See *abuses*, II. ii. 590.—50. **character**=handwriting? See *character*, I. iii. 59.—The verse seems to require that this word . . . should be pronounced *ch’racter* [Walker]?—56. **didest**. *Diddest, didst, and diest*, are in early editions.—57. **As how**, etc. How should it be so, that Hamlet has returned? How should it be otherwise, with this written evidence before us to prove it? *Hudson*, substantially.—“Perhaps the first clause refers to Hamlet’s return, the second to Laertes’ failings” [Clark and Wright]?—58. **ruled**, etc. The folios omit *Ay, my lord*. *Abbott* makes *Ay* a dissyl., as in II. i. 36.—59. **So** is used with the future and subjunctive in the sense of “provided that”? *Abbott*, 133.—61. **checking at**=objecting to? rebelling against? starting away from? Metaphor from falconry, technically applied to a falcon that forsakes her proper game to fly after some other bird. *Clark and Wright*, *Dyce*, etc.—The word *check* is from the game of chess, and meant *king*; “check!” i.e., mind your king! Fr. *échec*, a sudden stop, repulse, defeat; *échecs*,

But even his mother shall uncharge the practice
And call it accident.

Laertes. My lord, I will be rul'd;
The rather, if you could devise it so
That I might be the organ.

King. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine; your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.

Laertes. What part is that, my lord?

King. A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since,
Here was a gentleman of Normandy:—
I've seen myself, and serv'd against, the French,
And they can well on horseback; but this gallant
Had witchcraft in 't: he grew into his seat,

chess. — 66. **uncharge** = acquit of blame, not accuse [Schmidt]? make no accusation against [Clark and Wright]? "The word is probably coined by Shakespeare." — **practice** = artifice, plot, stratagem, treachery? — 67-80. Lines 67-80, **my lord . . . graveness**, are not in the folios. Can they be spared? — 69. **organ** = instrument? Gr. ὄργανον, orgānon; Lat. *orgānum*, an implement: ἔργον, ergon, a work. — 72. **parts** = talents, qualities, gifts? Says Pope, "If parts allure thee, think how Bacon shined." *Parts* in the sense of *talents* was in constant use in the old writers. — 75. **siege** = rank [Johnson, etc.]? — Lat. *sedēre*, to sit; *sedes*, a seat; Fr. *siège*, a seat. "Seat, thence rank, because people sat at table and elsewhere in the order of precedence." *Clark and Wright*. See *Luke* xiv. 8, 10. — 76. **very** = real? mere? Lat. *verus*, true? — **weed**. A. S. *wæd*, garment. — 79. **sables**. III. ii. 113. — 80. **two months since**. The folios read, *Some two months hence*. Equally good? — **health** = prosperity [Schmidt, Rolfe, etc.]? care for health [Malone, Clark and Wright, etc.]? I. iii. 21; V. ii. 21. Corson, and after him Furness, thinks that here is a distributive or "respective" construction; *health* referring to *careless livery*, and *graveness* to *sables* and *weeds*. For such construction, see III. i. 151; *Macbeth*, I. iii. 60, 61. — Shakespeare wrote *wealth*. *Warburton*. — A. S. *hælan*, to make whole; *health*, wholeness, soundness. — **Importing** = implying? denoting an attention to [Malone]? producing [Johnson]? — 83. **can** = (have knowledge, and consequently) have ability, are skilled? *Abbott*, 307. — In *Par. Lost*, viii. 630, Raphael says, "But I can now no more." — A. S. *cunnan*, to know, to be able. — The folios have *ran*, which presents a queer image, but is adopted by Rowe, Caldecott, Knight, and others. — 84. **into**. *Unto* in the quartos, adopted by many. Wisely? —

And to such wondrous doing brought his horse, 85
 As he had been incorps'd and demi-natur'd
 With the brave beast. So far he topp'd my thought
 That I, in forgery of shapes and tricks,
 Come short of what he did.

Laertes. A Norman was 't?

King. A Norman. 90

Laertes. Upon my life, Lamond.

King. The very same.

Laertes. I know him well; he is the brooch indeed
 And gem of all the nation.

King. He made confession of you, 95
 And gave you such a masterly report
 For art and exercise in your defence,
 And for your rapier most especially,
 That he cried out, 't would be a sight indeed,
 If one could match you; the scrimers of their nation,
 He swore, had neither motion, guard, nor eye, 100
 If you oppos'd them. Sir, this report of his
 Did Hamlet so envenom with his envy
 That he could nothing do but wish and beg
 Your sudden coming o'er, to play with him.

86. **As he had** is *as had he* in the earliest quartos and all the folios. — **As** nearly or quite = as if? *Abbott*, 107. — **incorps'd** = made one body, incorporate? Lat. *corpus* was a *body*, living or lifeless. — **demi-natur'd**. *Demi* is from Lat. *dimidius*, half; *di-*, *dis-*, apart; *medius*, middle; Fr. *demi*, half. Not akin to *semi-*, or *hemi*, which are doublets. — 87. **brave**. II. ii. 295. — **topp'd** = surpassed, exceeded. So *top* in *Macbeth*, IV. iii. 57. Note with what facility Shakespeare turns any word into a verb. Vivid imagination? — The folios have *past*, which Rowe, Pope, and some others prefer. Your choice? — 88. **forgery** = invention [*Hudson*, *Schmidt*]? imagination [*Clark and Wright*]? Lat. *fabrica*, a workshop, a fabric; whence, by usual letter changes, *fabr'ca*, *faurca*, *faurga*, *forga*, and finally *forge*." *Skeat*, after *Brachet*. — 92. **brooch** = conspicuous ornament [*Hudson*] ? ornamental buckle (for the hat) [*Rolfe*, etc.] ? — So named from its being fastened with a pin. Lat. *broccus*, a sharp tooth, a point; Fr. *broche*, a spit; Gaelic *brog*, a shoemaker's awl; (1) a point; (2) a pin; (3) an ornament fastened with a pin, tongue, or loop. *Skeat*, *Webster*. Pronounced with *o* long? — 94. **confession** = unwilling acknowledgment of the superiority [*Delius*, etc.] ? — 95. **masterly report** report of mastership, account of consummate skill [*Schmidt*] ? report which describes you as a master of fence [*Clark and Wright*] ? — 96. **defence** = fencing, sword-practice [*Hudson*, etc.] ? the *science* of defence [*Johnson*] ? — 99. **scrimers** = fencers? — Fr. *escrimeurs*, fencers. — Not found elsewhere. Perhaps we should read with White, *th'escrimeurs*. — 100. Coleridge calls attention to the skill of the king in awakening, gratifying, and pointing the vanity of Laertes. — 101. **report**. Subject or object of envenom? — 102. **his**. *Hudson* changes *his* to *your*.

Now, out of this —

105

Laertes.

What out of this, my lord?

King. Laertes, was your father dear to you?

Or are you like the painting of a sorrow,

A face without a heart?

Laertes.

Why ask you this?

King. Not that I think you did not love your father;

But that I know love is begun by time,

110

And that I see, in passages of proof,

Time qualifies the spark and fire of it.

There lives within the very flame of love

A kind of wick or snuff that will abate it;

And nothing is at a like goodness still,

115

For goodness, growing to a plurisy,

Dies in his own too-much. That we would do,

We should do when we would; for this 'would' changes

And hath abatements and delays as many

As there are tongues, are hands, are accidents;

120

And then this 'should' is like a spendthrift sigh,

That hurts by easing. But, to the quick o' the ulcer:

Hamlet comes back; what would you undertake,

To show yourself your father's son in deed

More than in words?

Laertes.

To cut his throat i' the church.

125

Wisely? — 105. Here the king pauses. Why? — 110. **by time** = at some given point of time (in other words, love is not innate) [Moberly]? *by time*, and has its gradual increase [Hudson]? — 111. **passages of proof** = circumstances that prove (it) [Clark and Wright]? instances of trial, or experience [Hudson]? events which have come within my own experience [Meiklejohn]? In *Julius Caesar*, II. i. 21, proof = experience. — 113-122. **There lives . . . ulcer**, omitted in the folios. Necessary? — 115. **like** = uniform? — **still** = always? II. ii. 42. — 116. **plurisy** = plethora, excess? much the same as Burns's *unco guid* [Hudson]? Lat. *plus*, more. Not to be confounded with *pleurisy*, inflammation of the *pleura* (from Gr. *πλευρά*, *pleura*, a rib, the side), the membrane that covers the lungs. — 118. **too-much**. Noun? Like "a great amiss" [Moberly]? Like the vulgar *too muchness* [Meiklejohn]? — **would** = wish to, would like to? and **should** = ought to? *Abbott*, 323, 329. — 121. **spendthrift sigh**, etc. = wasting sigh, etc.? "Alluding to the old notion that every sigh caused the loss of a drop of blood from the heart" [Rolfe]? "The mere recognition of a duty without the will to perform it, while it satisfies for a moment, enfeebles the moral nature" [Clark and Wright]? "He who vainly acknowledges that he 'should' have done a thing, is like a spendthrift sighing for his squandered estate" [Moberly]? "As, according to the old saying, every sigh takes away a pound of flesh, any sigh hurts by easing, and so is spendthrift" [White]? — *Mid. Night's Dream*, III. ii. 97; *Mer. of Venice*, I. i. 82. — 122. **quick**.

King. No place, indeed, should murder sanctuarize ;
 Revenge should have no bounds. But, good Laertes,
 Will you do this, keep close within your chamber.
 Hamlet return'd shall know you are come home :
 We 'll put on those shall praise your excellence 130
 And set a double varnish on the fame
 The Frenchman gave you ; bring you, in fine, together
 And wager on your heads. He, being remiss,
 Most generous and free from all contriving, 135
 Will not peruse the foils ; so that, with ease
 Or with a little shuffling, you may choose
 A sword unbated, and in a pass of practice
 Requite him for your father.

Laertes. I will do 't ;
 And, for that purpose, I 'll anoint my sword.
 I bought an unction of a mountebank, 140
 So mortal that, but dip a knife in it,
 Where it draws blood no cataplasm so rare,
 Collected from all simples that have virtue

II. ii. 584. — 126. **murder sanctuarize** = protect murder from punishment, be a sanctuary to a murderer? So temples and "cities of refuge" once formed an asylum to homicides. See *Joshua xx.*; *Comedy of Errors*, V. i. 94, 95. — Word coined by Shakespeare. — 177. **Revenge**, etc. This devilish doctrine was religiously believed, and should continually be borne in mind. — 130. **put on** = instigate, stir up, incite, set on? V. ii. 371. — **shall**. I. ii. 17 ; IV. vi. 22. — 133. **remiss** = careless, indifferent? This word now always refers to some particular act? — 134. **contriving** = plotting? planning? Lat. *con*, with ; *turbare*, move, disturb ; Fr. *trouver*, to find. — 135. **peruse** = scrutinize, closely examine? — 136. **shuffling** (*shuffle* is a doublet of *scuffle*, and the frequentative of *shove*, to push, thrust) = pushing about, practising shifts, fighting confusedly. 137. **unbated** = not blunted, having no cap or button on the point? with sharpness *undiminished*? *Bate* is a contraction of *abate*, to diminish ; Old Fr. *abatre* ; Low Lat. *abbatere*, to beat down. — *Bate*, *abate*, and *rebat* = blunt in Shakespeare. — **pass of practice** = treacherous thrust [Rofe, Clark and Wright, etc.]? pass that Laertes was well practised in [M. Mason]? thrust for exercise [Johnson]? thrust made as in exercise of skill, and without any purpose of harm [Hudson]? See line 66. — 139. **anoint**, etc. "Laertes shows . . . how little need there was for the king to prepare the temptation so carefully [Moberly]? — 140. **unction**. Abstract for concrete? So *contagion*, 146? — **mountebank** = quack [Schmidt]? druggist, apothecary [Hudson]? Ital. *montambanco*, a mountebank ; *montare*, to mount ; *in*, on ; *banco*, a bench ; Lat. *mons*, *montem*, a mountain. Bank is a doublet of *bench*, and the oldest sense seems to have been *ridge*. The charlatan mounts a *bench* to proclaim his nostrums? — 142. **cataplasm** = soft plaster, poultice? Gr. *κατάπλασμα*, *kataplasma*, a plaster ; *καταπλάσσειν*, *kataplassein*, to spread down, spread over ; *plaster* and *plastic* are from the verb. — 143. **simples** = herbs, so called as being the simple ingredients of compound mixture [Clark and Wright]? or as having a single specific medicinal

Under the moon, can save the thing from death
That is but scratch'd withal; I 'll touch my point 145
With this contagion, that, if I gall him slightly,
It may be death.

King. Let 's further think of this;
Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance, 150
'T were better not assay'd; therefore this project
Should have a back or second, that might hold
If this should blast in proof. Soft! — let me see: —
We 'll make a solemn wager on your cunnings, —
I ha 't: 155

When in your motion you are hot and dry —
As make your bouts more violent to that end —
And that he calls for drink, I 'll have prepar'd him
A chalice for the nonce, whereon but sipping,
If he by chance escape your venom'd stuck, 160
Our purpose may hold there. —

Enter QUEEN.

How now, sweet queen!

Queen. One woe doth tread upon another's heel,
So fast they follow. — Your sister 's drown'd, Laertes.

virtue? Lat. *simplex*, literally one-fold, as *duplex* is two-fold; Lat. *sim*, from base *sama*, base of *sem-el*, once, *sim-ul*, at one time, together; *plic*, from *plicare*, to fold. — 144. **under the moon** = on the earth [Rolfe]? gathered by moonlight [Furness]? — 145. **withal** = with this, or with it? Abbott, 196. — 146. **contagion** = poison? See 140 — **that**. IV. v. 197. — 149. **may fit us**, etc. = may enable us to act our part [Johnson]? — 150. **that** = if? Abbott, 285. — **drift** = that which one "drives at"? A. S. *drifan*, to drive; meaning? purpose? end in view? — **look** = show, appear. — 152. **back** = support in reserve [Schmidt]? some reserve to fall back on? — 153. **blast**, etc. = break down in the trial. The image is of proving guns, which sometimes burst in the testing [Hudson]? Note the military allusions. — 154. **cunnings**. II. ii. 427, 577; I. i. 173; I. ii. 15. — The folios have *comings*, which some adopt, meaning *bouts*, *meetings* (in assault), passes. Your preference? — 157. **As** = for so? and so? IV. iii. 58; *Mer. of Venice*, I. iii. 67. — 157. **bouts** = conflicts, "set-tos." *Bout* is properly a turn, a bend, from Danish *bugne*, to bend; *bugt*, a turn; *bight*, a bay; related to *bow*. — 158. **prepar'd**. Some editions, following the quartos, have *prefer'd*. Better reading? — 159. **the nonce** = the special occasion? The sense is for the once; the older spelling is *for then ones*. The *n* really belongs to the dative case of the article! — 160. **stuck** = thrust? — Ital. and Span. *stoccata* and *staccado*. White, Clark and Wright, and some others adopt from the quarto of 1676 the word *tuck*, which means rapier. *Twelfth Night*, III. iv. 262. — 161. **How now, sweet queen!** Omitted in the quartos. Words needed? — 162. **One woe**, etc. The same idea as in IV. v. 61, 62?

Laertes. Drown'd! O, where?

Queen. There is a willow grows aslant a brook, 165
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them: 170
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like; a while they bore her up; 175
Which time she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be
Till that her garments, heavy with their drink, 180

Could the two expressions properly change places, the queen's words befitting the king's lips, and *vice versa*? — 165, 166. Note the picturesqueness of the word *aslant*. Lowell says of these two lines, "Shakespeare understood perfectly the art of indirectness, of making his readers seem to discover for themselves what he means to show them. If he wishes to tell that the leaves of the willow are gray on the under side, he does not make it a mere fact of observation by bluntly saying so, but makes it picturesquely reveal itself to us as it might in nature." *Among My Books*, I. p. 185. — **willow**. See *Mer. of Venice*, V. i. 10. The earliest reference to the willow, as a symbol of forsaken love, is found in a MS. collection of poems by John Heywood, about 1530." *Rolfe*. — 167. **come**. The 2d and 3d quartos read, "Therewith fantastic garlands did she make." Better? — 168. **crow-flowers**, etc. Says Farren, "This line is an exquisite specimen of emblematic or picture writing," and he interprets thus: *crow-flowers* = *a fair maid*; *nettles* = *stung to the quick*; *daisies* = *her virgin bloom*; *long purples* = *under the cold hand of death*! But —? — **crow-flowers** = *crow-foot* [Beisley]? — **long purples** = the early purple orchis [Beisley]? One of the grosser names Gertrude had particular reason to avoid was "the rampant widow"! *Malone*. — 169. **liberal** = loose-tongued? licentious? — In *Richard II.*, II. i. 229, we have "a liberal tongue." — 170. **cold** = chaste? *Tempest*, IV. i. 66. — In opposition to "liberal." *Delius*. — 172. **sliver**. A. S. *slifan*, to cleave. "When Romeo must leave Juliet, the private pang of the lovers becomes a property of Nature herself, and 'envious streaks Do lace the severing clouds in yonder east.'" *Lowell*. — 175. **mermaid**. A. S. *mere*, lake, mere; *mægd*, maid. The kindred Fr. *mer*, sea, caused the change of meaning. *Skeat*. — 176. **which time**. All constantly repeated adverbial expressions have a tendency to abbreviate or lose their prepositions. *Abbott*, 202. Here the preposition is omitted for brevity's sake? — **tunes**. The quartos have *laudes* or *lauds*, psalms. Which should be adopted? — 177. **incapable** = having no understanding or knowledge [Malone]? unconscious [Hudson]? — 178. **native**. I. ii. 47. — **indued** = fitted, suited [Rolfe]? clothed, endowed, or furnished

Pull'd the poor wretch from her melodious lay
To muddy death.

Laertes. Alas, then, is she drown'd?

Queen. Drown'd, drown'd.

Laertes. Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears. But yet 185
It is our trick; nature her custom holds,
Let shame say what it will: when these are gone,
The woman will be out. — Adieu, my lord;
I have a speech of fire, that fain would blaze,
But that this folly douts it. — [Exit.

King. Let 's follow, Gertrude; 190
How much I had to do to calm his rage!
Now fear I this will give it start again;
Therefore let 's follow. [Exeunt.

with properties suited [Malone]? — 181. **poor wretch.** II. ii. 168. Note the vivid personification in the sentence. — 182. **death.** Was it suicide? V. i. 210, 216. — “This speech of the queen is certainly unworthy of its author and of the occasion. The enumeration of plants is quite as unsuitable to so tragical a scene as the description of the Dover cliff in *King Lear*. Besides, there was no one by to witness the death of Ophelia, else she would have been rescued.” *Clark and Wright*. “This passage is deservedly celebrated, and aptly illustrates the poet’s power of making the description of a thing better than the thing itself, by giving us his eyes to see it with.” *Hudson*. “Perhaps this description by the queen is poetical rather than dramatic; but its exquisite beauty prevails, and Ophelia, dying and dead, is still the same Ophelia that first won our love.” *Thomas Campbell* [?] — Choose. — 184. **Too much of water**, etc. Is this good? — 186. **trick** = peculiar habit? — Teutonic base *STRIK*, to stroke; Ger. *streich*, a stroke, a trick; Dutch *streek*, a trick, a prank. — 188. **The woman**, etc. This recalls the exquisite lines in *Henry V.*, IV. vi. 30–32, —

“But I had not so much of man in me,
And all the mother came into mine eyes,
And gave me up to tears.”

See *Mer. of Venice*, II. iii. 10, 11; *Macbeth*, IV. iii. 230; *Twelfth Night*, II. i. 34–36. — 190. **douts** = *does out*, extinguishes? So *don* is *do on*; *doff*, *do off*; and obsolete *dup*, *do up*. — “That Laertes might be excused in some degree for not cooling, the act concludes with the affecting death of Ophelia.” *Coleridge*.

ACT V.

SCENE I. *A Churchyard.**Enter two Clowns, with spades, etc.*

1 *Clown*. Is she to be buried in Christian burial that wilfully seeks her own salvation?

2 *Clown*. I tell thee she is; and therefore make her grave straight: the crowner hath sat on her, and finds it Christian burial. 5

1 *Clown*. How can that be, unless she drowned herself in her own defence?

2 *Clown*. Why, 't is found so.

1 *Clown*. It must be *se offendendo*; it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches; it is, to act, to do, and to perform: argal, she drowned herself wittingly. 12

2 *Clown*. Nay, but hear you, goodman delver, —

1 *Clown*. Give me leave. Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he nill he, he goes, — mark you that; but if the water come to him and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

How long a time between the fourth and fifth Acts? — 2. **salvation**. The blunders of the Gobbos in *Merchant of Venice*, and of Dogberry in *Much Ado about Nothing*, are equalled by these clowns? — 4. **straight** = east to west in a direct line, parallel with the church [Johnson]? “not the mere hole” in which a suicide should be buried [Moberly]? straightway, immediately [Hudson, White, etc.]? II. ii. 418. — **crowner**. Generally supposed to be a corruption of the clown's, but it is merely the English of the Low Latin *coronātor*, from *corōna*, crown [Rushton]? — **sat** = held a session? — 9. **se offendendo** = by offending herself, in self-offence; the clown's blunder for **se defendendo**, in self-defence? “J. H.” thinks here is no blunder. Which interpretation is the more reasonable? — **argal**, clown Latin = *ergo*, therefore? — 13. **delver**. “Hence it would appear that the second clown is not a grave-digger” [Walker]? A. S. *delfan*, to dig; literally, to make a dale; A. S. *dæl*, orig. a “cleft,” “separation.” Related to *deal* and *dell*. — 16. **nill** = will not? A. S. *ne*, not, *willan*, to will. Like kindred Lat. *nolle*, to be

2 *Clown*. But is this law?

20

1 *Clown*. Ay, marry, is 't; crowner's quest law.

2 *Clown*. Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.

1 *Clown*. Why, there thou say'st; and the more pity that great folk should have countenance in this world to drown or hang themselves, more than their even-Christian.—Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

30

2 *Clown*. Was he a gentleman?

1 *Clown*. He was the first that ever bore arms.

2 *Clown*. Why, he had none.

1 *Clown*. What, art a heathen? How dost thou understand the Scripture? The Scripture says 'Adam digged;'

unwilling; from *ne* and *velle*. — 21. **marry**. I. iii. 90. — **quest** = pertaining to inquest; inquiry by a coroner's jury? — A noun in *Richard III.*, I. iv. 178. — Lat. *quæsitâ* (*res*) a thing sought; *quærere*, to seek; Old Fr. *queste*, search, inquiry. — **law**. Sir John Hawkins says: "I strongly suspect that this is in ridicule of a case of forfeiture to the Crown reported by Plowden [died 1584]. It seems that Sir James Hales drowned himself in a river, in a fit of insanity, produced, it is supposed, by his having been one of the judges who condemned Lady Jane Grey. The coroner sat on him, and a verdict of *felo de se* (suicide) was rendered. . . . Sergeant Walsh said that the act consists of three parts. The first is the imagination, which is a reflection or meditation . . . whether or no it is convenient for him to destroy himself, and what way it can be done. The second is the resolution, which is a determination to destroy himself and in this or that particular way. The third is the . . . execution of what the mind has resolved to do. And this [execution] consists of two parts, viz., the beginning and the end. The beginning is the doing of the act that causes death, and the end is the death, which is only a sequel to the act. . . . Sir James was dead, and how came he to his death? . . . By drowning. And who drowned him? Sir James. When did he drown him? In his lifetime. So that Sir James being alive caused Sir James to die, and the act of the living man was the death of the dead man. And then for this offence it is reasonable to punish the living man who committed the offence, and not the dead man. But how can he be said to be punished alive when the punishment comes after death?" Plowden's Commentaries were not translated from French into English till long after Shakespeare's death? Could Shakespeare read French? — 25. **thou say'st** = thou say'st it (*it* being absorbed by the *t* of say'st) [Furness]? thou say'st well, or to the purpose [Schmidt]? thou say'st *true* [Walker]? *Luke* xxiii. 3. — 27. **even** = fellow? Chaucer has "even cristen," fellow Christian. A. S. *efen*, equal, level. — 29. **hold up** = follow up, continue, maintain? — "Concealed wit in the clown's allusion to the spade. Adam's spade is set down in some of the books of heraldry as the most ancient form of escutcheons; nor is it improbable that the lower part of the utensil suggested the well-known form of the old triangular shields." *Furness*. —

could he dig without arms? I'll put another question to thee; if thou answerest me not to the purpose, confess thyself—

2 *Clown*. Go to.

1 *Clown*. What is he that builds stronger than either the mason, the shipwright, or the carpenter? 41

2 *Clown*. The gallows-maker; for that frame outlives a thousand tenants.

1 *Clown*. I like thy wit well, in good faith: the gallows does well; but how does it well? it does well to those that do ill; now thou dost ill to say the gallows is built stronger than the church: argal, the gallows may do well to thee. To 't again, come.

2 *Clown*. Who builds stronger than a mason, a shipwright, or a carpenter? 50

1 *Clown*. Ay, tell me that, and unyoke.

2 *Clown*. Marry, now I can tell.

1 *Clown*. To 't.

2 *Clown*. Mass, I cannot tell.

Enter HAMLET and HORATIO, at a distance.

1 *Clown*. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are asked this question next, say 'a grave-maker:' the houses that he makes last till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor.

[*Exit 2 Clown.*
He digs, and sings.

See Tennyson's *Clara Vere de Vere* about the gardener Adam. — 39. **Go to** = come! A phrase of varying import [Hudson]? — A phrase of exhortation, or encouragement, sometimes used scornfully. *Rolfe. Mer. of Venice*, I. iii. 105. *Genesis* xi. 4. — 40. **What**. IV. vi. 1. — 49. **Who builds**, etc. = Do you ask who builds, etc.? — 51. **unyoke**. Metaphor from what? — 54. **Mass**. II. i. 50; III. ii. 353. — 58. **Yaughan**. Possibly a stage direction to the player to *yawn* at this point [Collier]? I suspect that it is a misprint for *tavern* [White]? Shakespeare's English way of representing the Danish *Johan*, John [J. San]? Most probably the well-known keeper of a tavern near the theatre [Nicholson]? Impossible to detect the meaning which lies under this corruption [Clark and Wright]? Common Welsh name . . . borne by some Welsh tavern-keeper near the theatre [C. E. Browne]? The Hebrew name *John* is written in Hebrew *Yohannan*; Syriac, *Yuhannon*; Nestorian Syriac, *Yohanna*; Armenian, *Hohannes*; Gr. *Ioannes*; Lat. *Johannes*; Ital. *Giovanni*; Spanish, *Juan*; Fr. *Jean*; Ger. *Johann*; Russian, *Ivan*; Welsh, *Evan* or *Owen*. From it come *Jenks*, *Jack*, *Jones*, *Hanson*, etc.? — 59. **stoup** = a drinking-cup, still used in college halls. A. S. *steap*; Dutch, *stoop*, a gallon; Icel. *staup*, a knobby lump; a beaker, cup. — The origi-

In youth, when I did love, did love, 60
Methought it was very sweet,
To contract — O! — the time, for — ah! — my behove,
O, methought, there was nothing meet.

Hamlet. Has this fellow no feeling of his business, that he sings at grave-making? 65

Horatio. Custom hath made it in him a property of easiness.

Hamlet. 'T is e'en so; the hand of little employment hath the daintier sense.

1 *Clown.* [Sings]

But age, with his stealing steps, 70
Hath claw'd me in his clutch,
And hath shipped me intil the land,
As if I had never been such.

[*Throws up a skull.*]

Hamlet. That skull had a tongue in it, and could sing once; how the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! It might be the

nal sense a mass of molten metal. *Skeat.* — 60-63, 70-73, 90-93. **In youth**, etc. Disjointed lines of a song written by Lord Vaux, and found in a collection of "Songs and Sonnets" by Henry Howard, Earl of Surrey, published in 1557. It may be found in full in Percy's *Reliques*. — 62. The *O* and *ah* form no part of the song, but are the clown's grunting as he digs [Hudson, Jennens, etc.].? Clark and Wright adopt the reading **for-a my behove**, and in the next line **there-a was nothing-a meet**, and they say that "doubtless Shakespeare made it unintelligible to suit the character of the singer, and that *for-a*, *there-a*, and *nothing-a* represent the drawling notes." — **behave**. A. S. *behōf*, advantage. — 66. **property of easiness** = easy individual peculiarity [Clark and Wright]? easy property, easy thing for him [Rölfe]? *Easiness* is freedom from emotion, unconcernedness. *Schmidt.* — See *thieves of mercy*, IV. vi. 19; *substance of a doubt*, I. iv. 37. — 69. **daintier** = more delicate? Cotgrave gives us *dain*, dainty, fine, quaint, curious, the popular French form of Lat. *dignus*, worthy; the more learned form being *digne*. — Is Hamlet's statement true? True of coarse work, but not of nice? — 72. **intil** = into? — Clark and Wright quote Chaucer's *Knight's Tale*, l. 2064, Tyrwhitt's ed., "Ther saugh I Dyan turned intil a tree," but in Gilman's edition the line (2062) reads "Ther sawgh I Dane [i.e., Daphne] yturned til a tree." So in Morris's, line 1204. In A. S. *in to'*, *in* is adverb (inwards), and *to'* is preposition. — 75. **jōwls** = knocks? dashes? — From A. S. *ceaf*, jaw (or little jaw, the *-l* being a diminutive suffix), whence successively *chafle*, *chavel*, *chawl*, *chaul*, *chōl*, *jōl*, *jole*, *jowl*! Allied to *chaps*. *Skeat.* — Clarke remarks on the propriety and force with which Shakespeare uses even homely words like *jowls*. "What strength it gives to the impression of the head and cheek-bone smiting against the earth!" The sound of *j* is naturally adapted to express energy? See Sprague's *Masterpieces in English Literature*, pp. 58, 60. — **pate** = head? — *Pate* stands for *plate*, crown of the head. Ger. *platte*, plate,

pate of a politician, which this ass now o'erreaches; one that would circumvent God, might it not?

Horatio. It might, my lord.

79

Hamlet. Or of a courtier, which could say 'Good morrow, sweet lord! How dost thou, good lord?' This might be my lord such-a-one, that praised my lord such-a-one's horse when he meant to beg it, might it not?

Horatio. Ay, my lord.

Hamlet. Why, e'en so; and now my Lady Worm's, chapless, and knocked about the mazzard with a sexton's spade: here 's fine revolution, an we had the trick to see 't. Did these bones cost no more the breeding, but to play at loggats with 'em? mine ache to think on 't.

1 *Clown.* [Sings]

A pick-axe, and a spade, a spade,

90

For and a shrouding sheet;

O, a pit of clay for to be made

For such a guest is meet.

[*Throws up another skull.*]

Hamlet. There 's another; why may not that be the skull of a lawyer? Where be his quiddits now, his quillets, his cases, his tenures, and his tricks? why does he suffer this

bald pate, in vulgar lang. the head; Gr. *πλατύς*, broad. — 77. **politician** = conspirator, schemer, wire-puller? "Always used in a bad sense by Shakespeare." *Clark and Wright.* — **o'er-reaches** = gets the better of? reaches over [Moberly]? Hudson sees an *equivoque* in the word. The folios yield us *o'er-offices* (is superior to in office), which Corson thinks more expressive. Your opinion? Does *circumvent* help us to decide? — 82. **praised**, etc. For a happy illustration see *Timon of Athens*, I. ii. 194-197. — 85. **and now** (is my Lady, etc.)? — 86. **mazzard** = the head, skull (jocular or contemptuous)? Many derive it from Fr. *machoire*, jaw; *macher*, Lat. *masticare*, to chew; but it is probably from *māzer*, a bowl or large goblet (often of maple wood), the head being likened to that! Because of the shape? wooden material? contents? — **sexton's**. = Lat. *sacra*, sacred things; Gr. suffix *-ιστης*, *-istes*; *sacristan*, one who takes care of sacred vessels, vestments, etc. Grave-digging has been added. — 87. **revolution**. Lat. *re*, back; *volvĕre*, to roll; *revolution*, a rolling round, complete change? — **trick** = knack, faculty [Caldecott]? acquired habit, skill, or art [Clark and Wright]? IV. vii. 186. — 88. **loggats** = a species of Aunt Sally [Moberly]? A once popular game now played nowhere in England but at Norwich. Small conical logs of apple-wood are tossed at a mark. Icel. *lág*; Swedish, *lāga*, a felled tree; Gr. base, *λεχ-*, *lech-*, to lie; *at* for *et*, diminutive, as in lancet, trumpet, pocket (small pouch). — 92. **For and**. The accent on *and*? In the original song, the line begins, *And eke*. — 92. **for to**. III. i. 167. — 95. **quiddits** = cavillings; captious arguments? — Low Lat. *quidditas*, the "whatness;" *quid*, what. — **quilletts** = sly tricks in argument? quibbles? Lat. *quidlibet*, which you please, which pleases you. — 96. **tenures** = titles by which landed property is held. Lat. *tenĕre*, to hold;

rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in 's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries; is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box; and must the inheritor himself have no more, ha?

Horatio. Not a jot more, my lord.

Hamlet. Is not parchment made of sheep-skins?

Horatio. Ay, my lord, and of calf-skins too.

109

Hamlet. They are sheep and calves which seek out assurance in that. I will speak to this fellow. — Whose grave 's this, sirrah?

1 *Clown.* Mine, sir. —

[Sings] *O, a pit of clay for to be made
For such a guest is meet.*

Fr. tenure. — 97. **sconce** = head (colloquial and jocose)? — Old *Fr. esconser*, to hide, cover; *Lat. abscondere*, to hide, conceal. Hence *sconce*, a small fort; a helmet; the head itself! — 98. **battery** = assault and battery? *Fr. battre*; *Lat. batuere*, to beat. — 100. **statutes.** Not acts of parliament here, but modes of recognizance or acknowledgment for securing debts: "a process by which lands of a debtor were placed in possession of a creditor until the claim was satisfied out of the rents and profits." *White.* — *Statutes and recognizances* are continually coupled in the old law-books. — **fines** and **recoveries** are processes for converting an "estate tail" [limited estate] into a "fee simple" [absolute estate]. — **double vouchers.** So called because two persons were successively called upon (vouched) to warrant the tenant's title. — 101. **fine** = end [Rolfe]? last [Rushton]. *Lat. finis*, end. "His fine pate is filled, not with fine dirt, but with the last dirt which will ever occupy it," implying that even in his lifetime his head was filled with dirt [Rushton]? — Hudson says there are here four meanings of *fine*; 1. end; 2. law processes; 3. proud, elegant; 4. small. — Choose. — 104. **indentures** = deeds with edges cut to tally? Agreements made in duplicate? — Each party kept one. Both were written on the same sheet, which was then cut in two in a crooked or *indented* line. If a dispute arose, the fitting or tallying of the two parts would prove the genuineness? *Lat. indentare*, to notch, or cut into teeth; *dens, dentis*, a tooth. — 106. **box.** Alluding to box in which attorneys keep deeds [Rushton]? — **inheritor** = owner, possessor [Schmidt]? *Lat. hereditare*, to inherit; *heres*, an heir; allied to *Lat. herus*, master; *Gr. χείρ*, cheir, the hand (the idea being of seizing). Shakespeare often uses *inherit* in the sense of possess. — 108. **parchment** was invented by Eumenes, founder of the celebrated library at Pergamos in Mysia, Asia Minor, about 190 B.C.? From Pergamos comes *pergamena*, parchment; as *muslin* from *Mosul*, *calico* from Calicut, *arras* from Arras. — 110. **assurance** = safety, security? Play on the legal sense, legal evidence of the conveyance of real estate? —

Hamlet. I think it be thine, indeed, for thou liest in 't.

1 *Clown.* You lie out on 't, sir, and therefore it is not yours; for my part, I do not lie in 't, and yet it is mine.

Hamlet. Thou dost lie in 't, to be in 't and say it is thine; 't is for the dead, not for the quick: therefore thou liest.

1 *Clown.* 'T is a quick lie, sir; 't will away again, from me to you. 122

Hamlet. What man dost thou dig it for?

1 *Clown.* For no man, sir.

Hamlet. What woman, then?

1 *Clown.* For none, neither.

Hamlet. Who is to be buried in 't?

1 *Clown.* One that was a woman, sir; but, rest her soul, she's dead. 129

Hamlet. How absolute the knave is! we must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken a note of it; the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe. — How long hast thou been a grave-maker?

1 *Clown.* Of all the days i' the year, I came to 't that day that our last king Hamlet overcame Fortinbras.

Hamlet. How long is that since?

1 *Clown.* Cannot you tell that? every fool can tell that:

116. **thine.** Hamlet uses the second person singular to the clown, and the latter uses the second plural to Hamlet in this dialogue? Which is the more colloquial and familiar? Inference? III. iv. 154. — 120. **quick** = living? II. ii. 584; IV. vii. 122; see 2 *Tim.* iv. 1. — 130. **absolute** = positive? certain? exact? Lat. *absolutus*, freed (from any limitation or condition); *ab*, from; *solvère*, to free, to loose. — *Macbeth*, III. vi. 40. — **by the card** = with the utmost precision? according to a prescribed course [Hudson]? — **card** = seaman's card containing the points of the compass [Johnson]? navigator's chart [Rolfe, etc.]? card and calendar of etiquette, or book of manners [Staunton]? V. ii. 109; *As You Like It*, V. iv. 87; *Macbeth*, I. iii. 17. — Gr. *χάρτη*, *chartê*; Lat. *charta*, a piece of paper. In the Elizabethan age a map was often called a card. — 133. **picked** = refined [Schmidt]? curious, over-nice [Hudson]? smart, sharp [Haumer]? spruce, quaint, affected [Malone]? precise, smart [Clark and Wright]? Allusion seems to be made to a *picked* shoe, that is, a shoe with a long pointed toe [Johnson]? No allusion to picked shoes, because this fashion had expired long before Shakespeare's time [Douce]? Are the events in *Hamlet* supposed to have taken place five hundred years or more before Shakespeare's time? — All the senses [of *pick*] ultimately go back to the idea of using a sharply-pointed instrument. *Skeat.* — 134. **kibe** = chilblain? — Probably the same word with *cup*. Welsh, *cib*, a cup; Gaelic, *copan*, a cup; A. S. *cuppe*, cup; Lat. *cupa*, a vat, a drinking vessel; Gr. *κύπελλον*, *kupellon*, cup. "The sense would appear

it was the very day that young Hamlet was born ; he that is mad, and sent into England. 141

Hamlet. Ay, marry, why was he sent into England?

1 *Clown.* Why, because he was mad : he shall recover his wits there ; or, if he do not, it 's no great matter there.

Hamlet. Why?

1 *Clown.* 'T will not be seen in him there ; there the men are as mad as he.

Hamlet. How came he mad?

1 *Clown.* Very strangely, they say.

Hamlet. How strangely? 150

1 *Clown.* Faith, e'en with losing his wits.

Hamlet. Upon what ground?

1 *Clown.* Why, here in Denmark ; I have been sexton here, man and boy, thirty years.

Hamlet. How long will a man lie i' the earth ere he rot?

1 *Clown.* I' faith, if he be not rotten before he die — as we have many pocky corses now-a-days, that will scarce hold the laying in — he will last you some eight year or nine year ; a tanner will last you nine year.

Hamlet. Why he more than another? 160

1 *Clown.* Why, sir, his hide is so tanned with his trade, that he will keep out water a great while ; and your water is a sore decayer of your whoreson dead body. Here 's a skull now ; this skull has lain in the earth three and twenty years.

Hamlet. Whose was it? 165

1 *Clown.* A whoreson mad fellow's it was ; whose do you think it was?

Hamlet. Nay, I know not.

1 *Clown.* A pestilence on him for a mad rogue ! a' poured

to be 'a malady in the shape of a cup,' from the swelling or rounded form." *Skeat.* *Tempest*, II. i. 276. — 140. **Hamlet was born.** How long before? — Investigate. — Most critics think that Shakespeare is inconsistent as to Hamlet's age ; that at the opening of the play he is about eighteen or twenty, and at the close about thirty. But — ? — See *Furness.* — "If any critic will efficiently knock upon the mazzard that 'absolute' knave, the clown, I accept as satisfactory the age assigned by Marshall, — twenty-five." *Dowden.* — Hamlet shows him to be a liar ; and, if so, may he not, in his conceit and bragging, exaggerate his experience as grave-digger, and say thirty for twenty ? — 146. **there the men,** etc. Shakespeare enjoys a good hit at the English ? *Mer. of Venice*, I. ii. 59-66 ; *Tempest*, II. ii. 26-31 ; *Othello*, II. iii. 65-68. — 158. **you.** The "ethical dative" again ? See II. i. 7 ; II. ii. 560 ; *Abbott*, 220. — **year.** In the A. S. we read *eighteen year*. See III. ii. 266. — 170. **This same,** etc. It has been suggested that this is not the skull men-

a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester. 171

Hamlet. This?

1 *Clown.* E'en that.

Hamlet. Let me see — [*Takes the skull.*] Alas, poor Yorick! — I knew him, Horatio; a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft. — Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favor she must come; make her laugh at that. — Prithee, Horatio, tell me one thing. 185

Horatio. What 's that, my lord?

Hamlet. Dost thou think Alexander looked o' this fashion i' the earth?

Horatio. E'en so.

Hamlet. And smelt so? pah! [*Puts down the skull.*

Horatio. E'en so, my lord. 191

Hamlet. To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?

Horatio. 'T were to consider too curiously, to consider so.

tioned in line 163. Is it? — 171. **Yorick.** Corruption of *Rorick* (*Roricus*), name of Hamlet's maternal grandfather? Danish, *Jörg* (George), *y* representing *j*? Latham (quoted by Furness) suggests that out of *Gesta Erici Regis* (achievements of King Eric) may have come Yorick the king's jester! — 178. **it** = the skull [Rolfe]? the idea, imagination [Clark and Wright]? — **gorge** = throat? stomach? Lat. *gurgus*, and Sanscrit *gargara*, a whirlpool; Fr. *gorge*, throat; also Lat. *gurgus*, gullet. Is the root *gar* onomatopoeic? — 180. **on a roar.** "We say still 'to set on fire,' and in *Exodus* xix. 18, we find 'on a smoke' = smoking." Clark and Wright. Abbott, 180. — Note the vividness of the language, *flashes*, etc. — 181. **chop-fallen.** Play on the word? Dejected? with lower jaw depressed? mouth corners drawn down? colloquially, "down in the mouth"? — *Chaps* (or *chops*) is jaws. See *jowls*, V. i. 75. — 184. **favor** = look, appearance [Rolfe]? applied to features of the face [Clark and Wright]? — See *Julius Caesar*, I. ii. 87, "As well as I do know your outward favor." — 187. **Alexander.** B.C. 356-323. — **pah.** Imitative word, from the act of blowing away, like *poo*, "*pugh*," *puff*, etc. The folios have *puh*. Whitney (*Language and the Study of Language*, p. 429) declares that "the imitative principle" was "more actively productive than any other in the earliest processes of language-making." — See II. ii. 382. — 192. Proverbial? — 195. **curiously** = fancifully? ingeniously?

Hamlet. No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it; as thus: Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel? 201

Imperial Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away;
O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!
But soft! but soft! aside! here comes the king. 206

Enter Priests, etc., in procession; the Corpse of OPHELIA, LAERTES and Mourners following; KING, QUEEN, their trains, etc.

The queen, the courtiers; who is that they follow?
And with such maimed rites? This doth betoken
The corse they follow did with desperate hand
Fordo it own life; 't was of some estate. 210
Couch we awhile, and mark. [*Retiring with HORATIO.*]

Laertes. What ceremony else?

Hamlet. That is Laertes, a very noble youth; mark.

Laertes. What ceremony else?

1 *Priest.* Her obsequies have been as far enlarg'd 215

— Lat. *curiosus*, careful; *cura*, care. — Horatio anticipates some fanciful or far-fetched reasoning by Hamlet [Rolfe]? — 199. **loam**. A. S. *lám*, a strengthened form of the A. S. word *lím*, which meant bitumen, cement. The base is in Lat. *li-nère*, to smear. Akin to *lime*, which meant a viscous substance, mortar, etc. Evidently something more tenacious than our mixture of sand, clay, etc. — 202. **imperial**. The quartos have *imperious*. Different sense now? then? — 205. **flaw** = violent gust or sudden blast? Norwegian, *flage*, *flaag*, sudden gust of wind. Akin to Lat. *flāre*, to blow? — For similarity of idea, Rolfe cites *In Memoriam*, LVI.; and Moberly, Wordsworth II. 93. — 208. **maimed** = imperfect? curtailed? Suicides were buried where cross-roads met; a stake was thrust through the body; no service was read? — 210. **fordo**. The inseparable preposition A. S. *for* = forth, away (perhaps akin to fare). It denotes, (1) removal, as in *forbid* = bid away; (2) with accessory idea of disappearing, as *forgive* = give away, or out of sight, *fordo*; (3) with accessory idea of going wrong, as *forswear* = swear falsely; (4) with added idea of entireness, as *forlorn* = utterly lost. Besides these uses, note the prefix *for* in *forsooth*, and the sense of *fore* in *forward*. Gibbs. — it. See I. ii. 216. — **estate** = rank? So in *Mer. of Venice*, II. ix. 40. — Old Fr. *estat*; Lat. *status*, standing, civil rank; *stare*, to stand. — 211. **couch** = lie down, and so hide [Clark and Wright]? hide, perhaps lie down [Rolfe]? — Lat. *collocāre* (from *con*, together, *locāre*, to place), to

As we have warrantise : her death was doubtful ;
 And, but that great command o'ersways the order,
 She should in ground unsanctified have lodg'd.
 Till the last trumpet ; for charitable prayers,
 Shards, flints, and pebbles should be thrown on her : 220
 Yet here she is allow'd her virgin rites,
 Her maiden strewments, and the bringing home
 Of bell and burial.

Laertes. Must there no more be done ?

1 *Priest.*

No more be done ;

We should profane the service of the dead 226
 To sing a requiem and such rest to her
 As to peace-parted souls.

Laertes.

Lay her i' the earth ; —

And from her fair and unpolluted flesh
 May violets spring ! — I tell thee, churlish priest,
 A ministering angel shall my sister be, 230
 When thou liest howling.

place together ; Old Fr. *colcher* ; Fr. *coucher*, to lie down. *Brachet* and *Skeat*. — 216. **warrantise**. *Warrantie* in most early editions. Possible allusion to coroner's warrant permitting Christian burial ? — Initial *w* = *gu* before *a* ; so that *guaranty* is a doublet of *warranty* ? — **doubtful**. See the queen's description, IV. vii. 165-182. — 217. **order** = course prescribed by ecclesiastical rules [Caldecott] ? The rubric before the Burial Office in the Book of Common Prayer reads, "Here it is to be noted that the Office ensuing is not to be used for any . . . who have laid violent hands upon themselves." — 219. **For** = instead of ? *Abbott*, 148. — 220. **shards** = fragments of pots, tiles, rubbish ? potsherds ? — A. S. *sceard*, broken, a broken thing ; *scearu*, a share ; *scean*, to shear. Allied to *shred*. — **rites**. The quartos have *crants* ; meaning garlands, or a crown, a chaplet ? Johnson thinks that Shakespeare first wrote *crants*, and afterwards changed it to a "less proper" word, *rites*. — 222. **strewments**. The custom is indicated in *Romeo and Juliet*, IV. v. 74, 75, 85 ; V. iii. 281 ; *Winter's Tale*, IV. iv. 129 ; *Cymbeline*, IV. ii. 219-225. *Strewments* is not found elsewhere in Shakespeare. — **bringing home** **Of** = bringing home with ? As the bride was brought to her husband's house with bell and festivity and floral bloom, so, larded with sweet flowers, Ophelia is borne to her long home with bell and prayers and shrouding sheet. — 226. **requiem** = mass for the repose of the soul ? From the words *Requiem æternam dona eis, Domine*, Rest everlasting give them, Lord. — Lat. *requies*, rest. — The folios have *sage*, instead of *a*, before *requiem*. Plausibly ? — 227. **peace-parted** = peacefully parted, departed in peace [Clark and Wright] ? To parallel this compound, we have *death-practised*, in *Lear*, IV. vi. 255 ; *timely-parted* in *2 Henry VI.*, III. ii. 161. — 229. **violets**, etc. Tennyson (*In Memoriam*, XVIII.) and Persius (*Sat.* I. 37) have parallel passages. — 230. **ministering angel**. "Are they [the angels] not all ministering spirits ?" See *Hebrews* i. 14 ; and the exquisitely tender lines of Spenser on the ministry of angels, *Faerie Queene*, Book II., canto viii., stanzas 1, 2. — 231.

Hamlet.

What, the fair Ophelia!

Queen. Sweets to the sweet; farewell![*Scattering flowers.*]

I hop'd thou shouldst have been my Hamlet's wife;
 I thought thy bride-bed to have deck'd, sweet maid, 235
 And not t' have strew'd thy grave.

Laertes.

O, treble woe

Fall ten times treble on that cursed head
 Whose wicked deed thy most ingenious sense
 Depriv'd thee of! — Hold off the earth awhile,
 Till I have caught her once more in mine arms.

[*Leaps into the grave.*]

Now pile your dust upon the quick and dead, 240
 Till of this flat a mountain you have made
 To o'ertop old Pelion or the skyish head
 Of blue Olympus.

Hamlet. [*Advancing*] What is he whose grief
 Bears such an emphasis? whose phrase of sorrow 45
 Conjures the wandering stars, and makes them stand
 Like wonder-wounded hearers? This is I,
 Hamlet the Dane!

[*Leaps into the grave.*]*Laertes.*

The devil take thy soul!

[*Grappling with him.*]*Hamlet.* Thou pray'st not well.

I prithee, take thy fingers from my throat; 250
 For, though I am not splenitive and rash,

What, the fair Ophelia! Where is his language of grief at this supreme moment? — 233, 234. Would *shouldst have been* and to *have* now be allowable after *hoped* and *thought*? Abbott, 360. — 237. **ingenious** = intelligent, keen in apprehension [Clark and Wright, etc.]? ingenuous, guileless [Hudson]? — “Shakespeare often uses *ingenious* indiscriminately with *ingenuous*.” Schmidt. — Lat. *ingenium*, temper; natural capacity; genius. — **sense** = intellect [Rolfé]? Was she intellectual? guileless rather? — 240. **quick**. V. i. 120. — 242. **Pelion**, etc. The giants battling against the gods piled Pelion on Ossa, and both on the slopes of Olympus, to scale Olympus itself, whose summit was the abode of the gods. These three mountains are on the east side of ancient Thessaly. Olympus is near ten thousand feet high. See *Class. Dict.* — 244. **conjures**. See IV. iii. 63. — Accent? — **wandering stars** = planets? the stars, generally, moving through the heavens? — Had Laertes conjured them? — 248. **Hamlet the Dane**. White thinks this a proclamation of his royal rank, a claim that he is the rightful king? Probable? See I. i. 15; I. ii. 44. — Werder thinks this sentence, “This is I,” etc., is Hamlet's answer to the question he has just asked. Reasonable? — 249. **Thou pray'st**, etc. A *litotes*, marking the perfect self-possession of Hamlet and his real love for Laertes [Moberly]? Likely? — 251. **splen-**

Yet have I something in me dangerous,
Which let thy wisdom fear. Hold off thy hand!

King. Pluck them asunder.

Queen.

Hamlet, Hamlet!

255

All. Gentlemen, —

Horatio.

Good my lord, be quiet.

[*The Attendants part them, and they come out of the grave.*]

Hamlet. Why, I will fight with him upon this theme

Until my eyelids will no longer wag.

Queen. O my son, what theme?

Hamlet. I lov'd Ophelia; forty thousand brothers

Could not, with all their quantity of love,

260

Make up my sum. — What wilt thou do for her?

King. O, he is mad, Laertes.

Queen. For love of God, forbear him.

Hamlet. 'Swounds, show me what thou 'lt do:

Woo't weep? woo't fight? woo't fast? woo't tear thyself?

Woo't drink up eisel? eat a crocodile?

266

I'll do 't. Dost thou come here to whine?

To outface me with leaping in her grave?

Be buried quick with her, and so will I;

And, if thou prate of mountains, let them throw

270

Millions of acres on us, till our ground,

Singeing his pate against the burning zone,

itive = passionate? We find *spleeny* and *spleenful* in Shakespeare in this sense. — The spleen was supposed to be the seat of anger and ill-humored melancholy. Gr. *σπλήν*, *splên*; Lat. *splên*, the milt or spleen. — 253. **wisdom.** The folios have *wiseness*, which Knight and others adopt. Is it equally good? — Note the personification. — 257. **wag.** III. iv. 39. — 259. **forty.** II. ii. 159. — 260. **quantity.** III. iv. 75. "Here the context implies that the word has a depreciatory meaning" [Clark and Wright]? — 263. **forbear** = bear with, hold away from? A. S. *for*, away; *beran*, bear. Akin to Lat. *ferre*; Gr. *φέρειν*, *pherein*, to bear. V. i. 210. — 264. **Swounds.** II. ii. 562. — 265. **Woo't.** Contracted from *wouldst thou or wilt thou* [Rolfe]? A colloquialism, by which Hamlet marks his contempt for Laertes [Clark and Wright]? — 266. **eisel.** This word, like *eale* in I. iv. 36, has been a standing puzzle. See *Furness*. — *Eisel* or *eysell* = vinegar? This seems plausible to *Furness*, who cites a multitude of opinions. The next best interpretation makes it the river *Yssel*, the most northern branch of the Rhine towards Denmark? — A. S. and Old Fr. *aisel*; Lat. *acetum*, vinegar. See Shakespeare's *Sonnet CXI.* — **crocodile.** The learned commentators think that a dried or stuffed or pickled one is meant. It is Schmidt and not Tschischwitz who remarks that "the crocodile is a mournful animal"! — 268. **in** = into? *Abbott*, 159. — 269. **quick.** Line 120. — 272. **zone** = the sun's diurnal orbit in the celestial sphere? the sun's sphere in the Ptolemaic

Make Ossa like a wart! Nay, an thou 'lt mouth,
I 'll rant as well as thou.

Queen.

This is mere madness :

275

And thus awhile the fit will work on him ;

Anon, as patient as the female dove,

When that her golden couplets are disclos'd,

His silence will sit drooping.

Hamlet.

Hear you, sir ;

What is the reason that you use me thus ?

I lov'd you ever. — But it is no matter ;

280

Let Hercules himself do what he may,

The cat will mew, and dog will have his day.)

[*Exit.*

King. I pray you, good Horatio, wait upon him. —

[*Exit* HORATIO.

[*To* LAERTES] Strengthen your patience in our last night's
speech ;

286

We 'll put the matter to the present push. —

Good Gertrude, set some watch over your son.

This grave shall have a living monument :

An hour of quiet shortly shall we see ;

Till then, in patience our proceeding be.

[*Exeunt.*

astronomy? — 273. **mouth.** III. ii. 2. — 278. **that.** See IV. iv. 5. *So, as, and that* were frequently affixed to *who, when, where*, to give a relative meaning to these original interrogatives, and afterwards they made the relative sense more general and indefinite. *Abbott*, 287. — **golden couplets.** The pigeon sits on two eggs, and the newly-hatched birds are covered with a yellow down? — **disclosed** = hatched? — Lines 275-278 are assigned by the folios to the king. Properly? Would he talk of doves, etc.? — 282. **cat . . . dog**, etc. = it is the very nature of mankind to act capriciously [*Moberly*] ? things will have their appointed course [*Caldecott*] ? *Tschischwitz* rises to explain, thus : " Let the herculean power of *Laertes* do what it may ; the cat [i.e., the king], which creeps stealthily in the dark, mew ; the faithful dog [i.e., *Hamlet*] will have his turn at last " ! — 284. **in** = in the thought of ? *Abbott*, 162. — 285. **put**, etc. = push on the matter immediately [*Schmidt*] ? — **present.** IV. iii. 64 ; II. ii. 170, 578. — **push** = test [*Clark and Wright*] ? *Lat. pulsare*, to beat, strike, thrust ; *Fr. pousser*, to push, thrust, sprout. — 287. **living** = lasting [*Schmidt*] ? like life itself [*Moberly*] ? A double sense ; first, " enduring," as the queen would understand it ; secondly, menacing *Hamlet's life*, as *Laertes* might darkly infer [*Clark and Wright*] ? — Some critics will have it that *Hamlet* is calm, philosophical, through this whole scene. — How do his words and deeds bear on the question of his insanity ?

SCENE II. *A Hall in the Castle.**Enter HAMLET and HORATIO.*

Hamlet. So much for this, sir ; now let me see the other :
You do remember all the circumstance?

Horatio. Remember it, my lord !

Hamlet. Sir, in my heart there was a kind of fighting,
That would not let me sleep ; methought I lay 5
Worse than the mutinies in the bilboes. Rashly, —
And prais'd be rashness for it, let us know,
Our indiscretion sometimes serves us well,
When our deep plots do pall ; and that should teach us
There 's a divinity that shapes our ends, 10
Rough-hew them how we will, —

Horatio. That is most certain.

Hamlet. Up from my cabin,

SCENE II. — 1. **For this**=for Ophelia's death, etc. [Weiss]? — **the other**=the further matter intimated in that letter: "I have words to speak in thine ear will make thee dumb" [Hudson]? IV. vi. 22, 23. — 4. **would not let me sleep.** He has a vague general apprehension of mischief [Hudson]? — 6. **mutinies**=mutineers? III. iv. 83. — **bilboes**=stocks made of a bar of iron, with rings attached, in which the legs of prisoners on board ship were placed? Such fetters, spoils of the famous Armada, are still shown in the Tower of London. Bilboa in Spain was for many centuries famous for its iron and steel. Swords made there were also called *bilboes*. — **Rashly**=hastily? Danish and Swedish *rask*, brisk, quick, rash; Mid. Eng. *rasch*. The final *-sch* stands for *-sk*, as usual. The original sense is excitable, prompt to attack. The *-ly* is A. S. *lic*, like. *Skeat.* — 7. **let us know**, etc.=let us not think these things casual; but let us know, that is, take notice and remember [Johnson]? **know**=recognize and acknowledge [Clark and Wright]? — 9. **deep.** The folios have *dear*, which many prefer? Wisely? — **pall.** Pall is from the Old Fr. *palsar*, to *fade*, or *fall away*. *Hudson.* Pall=grow rapid and tasteless, like wine; hence, become vain and worthless [Clark and Wright]? — Akin to Welsh *palln*, to fail, to cease; Cornish *palch*, weak, sickly; Gr. *σφάλλῃσθαι*, sphallesthai, to stumble, stagger, fall, fail; Latin *fallere*, passive; *falli*, to be deceived, duped. *Pall* is a mere doublet of *fall* or *fail*. *Skeat.* Pope read *fail*, and most editors have followed him. But, if a good sense can be got from the old text, should we not adhere to it? In *Antony and Cleopatra*, II. vii. 83, we read "palled fortunes," meaning, evidently, impaired, waning fortunes. — 10, 11. **shapes our ends**, etc. Dr. Farmer's learned explanation of these noble lines is as follows: "These words are merely technical. A wood-man, butcher, and dealer in *skewers*, lately observed to him [Dr. Farmer] that his nephew (an idle lad) could only assist him in making them: 'he could rough-hew them, but I was obliged to shape their ends.'" What was the business of Shakespeare's father? — 11. **That is most certain.** Moberly regards this as expressive of slight impatience at Hamlet's generalization. Probable? — 12. **Up from**, etc. The idea in the word *rashly*,

My sea-gown scarf'd about me, in the dark
 Grop'd I to find out them ; had my desire,
 Finger'd their packet, and in fine withdrew 15
 To mine own room again ; making so bold,
 My fears forgetting manners, to unseal
 Their grand commission ; where I found, Horatio, —
 O royal knavery ! — an exact command,
 Larded with many several sorts of reasons 20
 Importing Denmark's health and England's too,
 With, ho ! such bugs and goblins in my life,
 That, on the supervise, no leisure bated,
 No, not to stay the grinding of the axe,
 My head should be struck off. 25

Horatio. Is 't possible ?

Hamlet. Here 's the commission ; read it at more leisure.
 But wilt thou hear me how I did proceed ?

Horatio. I beseech you.

Hamlet. Being thus be-netted round with villanies —
 Ere I could make a prologue to my brains, 30

interrupted by the parenthesis, is resumed here? — 13. **sea-gown**, — high-collared, short-sleeved, reaching to the mid leg, and used most by seamen. *Cotgrave*. — **scarf'd** = thrown on like a scarf? — 14. **find out them**. Note the order of these words. *Now* such arrangement would give emphasis to *them*? *Abbott*, 240. — 15. **finger'd**, etc. Hamlet's stratagem was possible, but not very probable [*Hammer*]? — 17. **to unseal** = as to unseal? *Mer. of Venice*, III. iii. 10; *Macbeth*, II. iii. 32; *Abbott*, 281. — The quartos read *unfold*. Which is better? See lines 47, 52. — 19. **Oh**. The quartos have *A*? Better? *A* might stand for *ah*? — 20. **larded**. IV. v. 37. — **several** = separate, different? — 21. **Importing** = gravely affecting, concerning [Clark and Wright]? signifying? Lat. *importāre*, introduce, bring, cause; Fr. *importer*, to be of consequence, to concern. — Different meaning in I. ii. 23; IV. iii. 62; IV. vii. 80? — 22. **bugs** = bugbears? So used several times in Shakespeare. Welsh *bwg*; Cornish *bucca*; Gaelic and Irish *bocan*, a hobgoblin, spectre, terrifying object. *Bugbear*, a spectre in shape of a bear! *Skeat*. — **goblins**. "Goblins . . . belonged to the genus Humbug." *Hudson*. Gr. *κόβαλος*, *kobalos*, an impudent rogue, sprite, goblin; Low Lat. *gobelinus*, *cobālus*, a goblin, demon. The reddish-gray mineral, *cobalt*, appears to have received its name as a nickname, given it by miners because it poisoned and troubled them! — 23. **supervise** = supervision, first reading? — Lat. *super*, over; *visĕre*, to survey, view. *Abbott*, 451. — **bated** = taken out (of the interval between the receipt of the command and its execution) [Clark and Wright]? excepted, allowed [Rolfe, etc.]? subtracted so as to diminish the sudden sharpness? IV. vii. 137. — 29. **be-netted**. The *be* intensifies? See *beskrew*, II. i. 113. *Abbott*, 438. — **villanies**. The quartos read *villaines*. Reasons for preferring *villanies*? — 30. **Ere**. The quartos have *Or* in the same sense. — **a prologue** often introduced a play. Gr. *πρόλογος*, *prolōgos*, a "fore-speech;" *πρό*, before, *λόγος*, dis-

They had begun the play—I sat me down,
 Devils'd a new commission, wrote it fair;
 I once did hold it, as our statists do,
 A baseness to write fair, and labor'd much
 How to forget that learning, but, sir, now
 It did me yeoman's service. Wilt thou know
 The effect of what I wrote?

Horatio. Ay, good my lord.

Hamlet. An earnest conjuration from the king,
 As England was his faithful tributary,
 As love between them like the palm might flourish,
 As peace should still her wheaten garland wear
 And stand a comma 'tween their amities,
 And many such-like as's of great charge,
 That, on the view and knowing of these contents,
 Without debatement further, more or less,
 He should the bearers put to sudden death,

course. — 31. **They** = the brains [Johnson, Hudson, Moberly, etc.]? the villains [Theobald, Warburton, etc.]? "Clarke sees here a vivid picture of Shakespeare's own mode of composition, his teeming brains beginning a play and seeing all its scope and bearing before he had well penned the opening words." Likely? — 31. **sat me.** "This reflexive use of *sit* [in "I sit me down," Goldsmith's *Traveller*, line 32] is not unusual in our old writers." *Rolfe*, who cites *Paradise Lost*, IX. 1121; Tennyson's *Lotus-Eaters*, line 37, and suggests the French *s'asseoir*. — 33. **statists** = statesmen? "A hybrid word, coined from the substantive *state* by adding the suffix *-ist* (Fr. *-iste*; Lat. *-ista*, Gr. *-ιστης*, *-istēs*)." *Skeat.* In *Cymbeline*, II. iv. 16, and in *Paradise Regained*, IV. 354, the word means statesmen. — "It was accounted a mechanical and vulgar accomplishment to write a fair hand." *Hudson.* — 36. **yeoman's** = good and faithful [Clark and Wright]? "The English yeomanry, with their huge bows and long arrows, were the most terrible fighters in Europe." *Hudson.* — Old Friesic *ga*, *go*, district, village; *gaman*, a villager; allied to Ger. *gau*, a province. — 42. **comma.** Critics have tried their hands at emendations here, suggesting, for *comma*, "commere," "co-mate," "comere," "as one," "at-one," "cement," etc. Clarke ingeniously suggests that *comma* is here a musical term expressing "the ninth part of a tone," "the least of all the sensible intervals in music," "showing the exact proportions between *accords*." Observe, however, that a comma connects what it separates. Note, too, that Hamlet is at this moment writing with the utmost care a state document, with due attention to rhetorical construction, capitals, spelling, punctuation points, seal, etc. He must even think of commas! — 43. **as's.** *As* was pronounced *ass*, and Johnson thinks there is a quibble here. — **charge** = load, burden, weight? — Lat. *carrus*, a car; Low Lat. *carricare*, to load a car; *carr(i)care*, *car'care*; Fr. *charger*, to load. *Skeat* and *Brachet*. — 44. **knowing.** The folios read *know*. Your preference? In *Macheth*, II. iv. 4, and elsewhere, Shakespeare uses *knowings* and *knowing* as nouns. — 45. **debatement** = consideration? discussion? — Lat. *de*, down; *batu-ère*, to beat; popular form, *batère*; Fr. *débattre*, to argue, debate. —

Not shriving-time allow'd.

Horatio.

How was this seal'd?

Hamlet. Why, even in that was heaven ordinant.

I had my father's signet in my purse,

Which was the model of that Danish seal;

50

Folded the writ up in form of the other,

Subscrib'd it, gave 't the impression, plac'd it safely,

The changeling never known. Now, the next day

Was our sea-fight; and what to this was sequent

Thou know'st already.

55

Horatio. So Guildenstern and Rosencrantz go to 't.

Hamlet. Why, man, they did make love to this employment:

They are not near my conscience; their defeat

Does by their own insinuation grow.

'T is dangerous when the baser nature comes

60

Between the pass and fell incensed points

Of mighty opposites.

Horatio.

Why, what a king is this!

Hamlet. Does it not, thinks 't thee, stand me now upon —

47. **shriving-time** = time for confession and absolution [Hudson]? A term in common use for any short period [Hunter]? — A. S. *scrifan*, to shrive, impose a penance or compensation. The particular sense is due to the legal use of Lat. *scribere*: (1) to write, draw up a law; (2) to impose a legal obligation or penalty; (3) to impose or *prescribe* a penance. *Skeat.* — Was Hamlet cruel in his treatment of his old friends? — 48. **ordinant** = ordaining, arranging, ruling? Lat. *ordinare*, to set in order. Rowe, Pope, and others follow the folio reading, "ordinate." Well? — 50. **model** = pattern? original? copy? exact counterpart? Old Fr. *modelle*; Ital. *modello*, a model, a mould; as if from Lat. *modellus*, diminutive of *modulus*, diminutive of *modus*, measure, manner, way. — 51. **writ** = mandate written and sealed? See *Law Dictionary*. — 53. **changeling**. "A child left or taken in the place of another, as by fairies." *Webster*. The paper left? or the one taken? — A hybrid word? Late Lat. *cambiare*, to change; Fr. *changer*, to change; Eng. suffix *-ling*, diminutive, as darling, duckling, seedling, etc. — 56. **go to 't**. Justly? Had they known the contents of the first "commission," would they have turned back to Denmark after Hamlet's capture? — 57. **Why, man**, etc. This line not in the quartos. Needful? — 58. **defeat** = overthrow? destruction? — The folios have *debate*. Possibly right? — See II. ii. 556. — 59. **insinuation** = artful intrusion? crooked policy [Clark and Wright]? — Lat. *insinuare*, to introduce by winding and bending; *in*, in; *sinuare*, to wind about; *sinus*, a bend. — 61. **pass** = thrust, a push? Lat. *passus*, a step. — See stage direction, III. iv. 23. — **incensed** = inflamed, fiery, on fire with anger? Lat. *incendere*, to kindle, set on fire. — 62. **opposites** = opponents? III. ii. 203; *Twelfth Night*, III. iv. 254. — The picture is of two mighty combatants fighting with swords? — 63. **thinks 't thee** = seems it to thee? "Thinks" in *methinks* is the impersonal A. S. *thynceth*, it seems, from *thyncan*, to seem; and is quite different from

He that hath kill'd my king and w——d my mother, 65
 Popp'd in between the election and my hopes,
 Thrown out his angle for my proper life,
 And with such cozenage — is 't not perfect conscience,
 To quit him with this arm? and is 't not to be damn'd,
 To let this canker of our nature come
 In further evil? 70

Horatio. It must be shortly known to him from England
 What is the issue of the business there.

Hamlet. It will be short: the interim is mine;
 And a man's life 's no more than to say 'One.'
 But I am very sorry, good Horatio, 75
 That to Laertes I forgot myself;
 For, by the image of my cause, I see
 The portraiture of his. I 'll count his favors;
 But, sure, the bravery of his grief did put me
 Into a towering passion.

Horatio. Peace! who comes here? 80

thinks, meaning to exercise the mind, suppose, opine, from A. S. *then-can*, to think? "There are many more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in Modern English." Why? *Abbott*, 297. — **stand . . . upon** = be incumbent or imperative upon? — The readings of the early eds. vary, *thinkst*, *think'st*, *thinks* or *thinke*, and *think*. Choose! — 64. We omit the coarse word before "mother." — 65. **election**. Throne elective? — 66. **angle** = fishing-hook? hook and line? angling line? — Gr. *ἄγκων*, *angkōn*, a bend; Lat. *uncus*, a hook; A. S. *angel*, in *Matt.* xvii. 27, is fish-hook. — **proper** = own? Lat. *proprius*, one's own. — **cozenage**. III. iv. 77. — 67. **perfect conscience** = perfectly consistent with a good conscience [Rolfe]? in keeping with a perfect conscience? — 68. **quit** = requite? Line 257; see *quictus*, III. i. 75. — 70. **in** = into? **come in** = commit? V. I. 268. *Abbott*, 159. — 71. **It must be shortly**, etc. Cautious, indirect suggestion of the need of instant action? — 73. **interim**. How short is that interim? See lines 355–358. Hudson says, "Hamlet justly looks forward to the coming of that news as the crisis of his task: it will bring things to a head, and give him a practicable twist [*sic*] on the king. He can then meet both him and the public with *justifying proof* of his guilt." But is Hamlet to wait for that arrival? Must he not act before? — Says Miles: Hamlet "is transformed by a great resolve; *his mind is made up!* The return of the vessel from England will be the signal for his own execution, and therefore the moral problem is solved: the only chance of saving his life from a lawless murderer is to slay him; . . . he can do it with a perfect conscience. He has calculated the return voyage; he has allowed the longest duration to his own existence and the king's. At the very moment he encounters the clown in the churchyard, he is on his death-march to the palace at Elsinore." — 78. **his**, etc. Each has lost a father; both have lost Ophelia? Is this the meaning? — **count**. Rowe, followed by White, Hudson, Rolfe, Clark and Wright, etc., reads *court*. The folio reading, *count*, may mean make account of, take into account, reckon up, value. — 79. **bravery** =

Enter OSRIC.

Osric. Your lordship is right welcome back to Denmark.

Hamlet. I humbly thank you, sir. — [*Aside to HORATIO*]
Dost know this water-fly?

Horatio. [*Aside to HAMLET*] No, my good lord.

Hamlet. [*Aside to HORATIO*] Thy state is the more gracious ; for 't is a vice to know him. He hath much land, and fertile ; let a beast be lord of beasts, and his crib shall stand at the king's mess. 'T is a chough, but, as I say, spacious in the possession of dirt.

Osric. Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty. 91

Hamlet. I will receive it, sir, with all diligence of spirit. Put your bonnet to his right use ; 't is for the head.

Osric. I thank your lordship, it is very hot.

Hamlet. No, believe me, 't is very cold ; the wind is northerly.

Osric. It is indifferent cold, my lord, indeed.

Hamlet. But yet methinks it is very sultry and hot for my complexion.

Osric. Exceedingly, my lord ; it is very sultry, — as 't were, — I cannot tell how. But, my lord, his majesty bade

ostentatious display [Clark and Wright]? bravado [Dyce]? — See *brave*, II. ii. 295 ; *Julius Cæsar*, V. i. 10. — 83. **water-fly**. "A water-fly skips up and down upon the surface of the water without any apparent purpose or reason, and is thence the proper emblem of a busy trifler." *Johnson*. — 85. **gracious**. I. i. 164. — 87. **crib**. A. S. *crib*, manger, rack, stall. — Hudson sees rightly a sarcastic fling at the king? — 88. **chough** = jackdaw [Johnson]? wealthy boor [Caldecott]? "Called a chough, bird of the jackdaw sort, because he chatters euphuistic jargon by rote" [Hudson]? *Macbeth*, III. iv. 125 ; *Tempest*, II. i. 265. — A. S. *cœd*, a bird of the crow family ; Mid. Eng. *chough*. Imitative name from the sound of *cawing* ; Dutch *kaauw* ; Danish *kaa*? It should be remembered that letters silent now were sounded once. So sound *chough*, *cough*, etc., and you see with Byron how harsh the language was, —

"Our northern whistling grunting guttural,
Which we're obliged to hiss and spit and sputter all."

— 90. **sweet**. Elizabethan court language? III. ii. 48. **lordship**. The folios have *friendship*. As good? — 93. **bonnet** = cap? The original sense is "stuff : " origin unknown. *Brachet*. *Chapel de bonnet*, cap of stuff, was abridged as "a beaver hat" is abridged to "a beaver." *Skeat*. — 97. **indifferent**. III. i. 122. *Osric* resembles *Polonius*? See III. ii. 351-358. — 98. **hot for**. The quartos have *hot or*, which many prefer, as if *Hamlet* were interrupted when about to add, *deceives me*. — **complexion** = constitution? bodily condition? See I. iv. 27. — 104.

me signify to you that he has laid a great wager on your head. Sir, this is the matter, — 103

Hamlet. I beseech you, remember —

[HAMLET moves him to put on his hat.

Osric. Nay, in good faith; for mine ease, in good faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing: indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see. 110

Hamlet. Sir, his definement suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory; and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article, and his infusion of such dearth and rareness, as, to make true diction of him, his semblable

remember. The full phrase is supposed to have been *remember your courtesy*, which implied, says Hudson, "Complete your courtesy and replace your hat." *Love's Labor's Lost*, V. i. 87. — 105. **for mine ease**, one of the affected or ceremonial phrases of the time. — Lines 106-139 omitted in the folios. Are they important? — 107. **excellent differences** = distinctive excellences [Hudson]? distinctions marking him out from the rest of men [Clark and Wright]? "Affected phrase, probably suggested by the heraldic use of the word" (*differences*)? See *Unabridged Dict.* — 108. **feelingly** = so as to hit it exactly [Schmidt]? rightly [Dyce]? with insight and intelligence [Caldecott]? appreciatively? — 109. **card or calendar**. "The card by which a gentleman is to direct his course; the calendar by which he is to choose his time; that what he does may be both excellent and seasonable." *Johnson*. V. i. 131. — **gentry** = gentility [Clark and Wright]? courtesy, gentlemanliness [Rolfe]? — 110. **continent** = container? sum total? See IV. iv. 64. Does *card* mean map, and does it suggest *continent*? — **part** = talent. See IV. vii. 72. — 111. **definement** = description? Hamlet is meeting Osric on his own ground, and outdoing him in euphuism? — **perdition** = loss? Lat. *perditio*, utter loss, destruction; *perdere*, to lose utterly; destroy. — 112. **dizzy**, etc. = make a mathematician's head swim? — 113. **yaw** = vacillate, reel hither and thither [Hudson]? hold too unsteady a course to overtake his deserts [Moberly]? swerve? — Scandinavian word. Norwegian *gaga*, to bend backward; Icel. *gagr*, bent back. Probably a reduplicated form of *go* [as if *go go*!]. *Skeat.* — **in respect of** = in comparison with [Hudson]? in view of [Elze]? in pursuit of (his swift-sailing ship) [Clark and Wright]? — 115. **great article** = large comprehension, many contents [Johnson]? many items [Rolfe]? of great account or value [Caldecott]? Does *inventory* suggest *article*? — **infusion** = endowments, qualities [Schmidt]? essential qualities [Clark and Wright]? qualities with which he is imbued or tintured [Caldecott]? Lat. *in*, into; *fundere*, to pour. — **dearth** = scarcity, dearth, high value? From A. S. *deære*, dear; akin to Icel. *dyrdh*, value. The suffix *-th*, annexed to adjectives, denotes the quality, as *length*, *warmth*, *dear-th*. — 116. **semblable** = semblance, resemblance, likeness? Lat. *simulare*, to assume the appearance of, simulate; Fr. *sembler*, to

is his mirror, and who else would trace him, his umbrage, nothing more.

Osric. Your lordship speaks most infallibly of him.

Hamlet. The concernancy, sir? why do we wrap the gentleman in our more rawer breath? 121

Osric. Sir?

Horatio. Is 't not possible to understand in another tongue? You will do 't, sir, really.

Hamlet. What imports the nomination of this gentleman?

Osric. Of Laertes?

Horatio. [*Aside to HAMLET*] His purse is empty already; all 's golden words are spent.

Hamlet. Of him, sir.

Osric. I know you are not ignorant — 130

Hamlet. I would you did, sir; yet, in faith, if you did, it would not much approve me. Well, sir?

Osric. You are not ignorant of what excellence Laertes is —

Hamlet. I dare not confess that, lest I should compare with him in excellence; but, to know a man well, were to know himself.

Osric. I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he 's unfellowed.

Hamlet. What 's his weapon? 140

Osric. Rapier and dagger.

Hamlet. That 's two of his weapons; but, well.

resemble, seem; *semblable*, like. — 117. *trace* = follow [Rolfe, etc.]? delineate [Meiklejohn]? track, or keep pace with [Hudson]? — Lat. *trahere*, to draw; *tractus*, drawn; Fr. *tracer*, to trace; *trace*, a track. Is it akin to *drag*? — *umbrage* = shadow. Lat. *umbra*, shade, shadow. — 120. *concernancy* = relevancy, application, pertinency? meaning? — 121. *rawer*. See *nearer*, II. i. 11. — 123, 124. *another tongue*, than this euphuism? "Can't you understand your own absurd language on another man's tongue? Use your wits, sir, and you'll soon be at the bottom of it." *Moberly*. — Malone and others think that the speech is addressed to Hamlet. You? — 125. *nomination* = naming. Lat. *nomen*, that by which a thing is known, a name. (*g*)no-sco, I know. — 132. *approve* = commend, make approved; be to (my) credit? Lat. *probus*, good; *probare*, to test the goodness of, try; *approbare*, to commend. — 135. *compare with* = assume to rival [Rolfe]? — *but to know* = only to know [Hudson]? — "No man can completely know another but by knowing himself." *Johnson*. — 138. *imputation* = reputation? opinion? Lat. *in*, in, on; *putare*, to reckon; *imputare*, to bring into a reckoning; Fr. *imputer*, to impute, ascribe, attribute to. — *by them* = by the public voice [Caldecott]? *Them* like *they* indefinitely in "they say"? — 139. *meed* = merit. A. S. *méd*, reward, wages, hire, reward of merit. Used

Osric. The king, sir, hath wagered with him six Barbary horses ; against the which he has impon'd, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

Hamlet. What call you the carriages?

Horatio. [*Aside to HAMLET*] I knew you must be edified by the margent ere you had done. 151

Osric. The carriages, sir, are the hangers.

Hamlet. The phrase would be more germane to the matter, if we could carry cannon by our sides ; I would it might be hangers till then. But, on : six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages ; that 's the French bet against the Danish. Why is this 'imponed,' as you call it?

Osric. The king, sir, hath laid that in a dozen passes between yourself and him, he shall not exceed you three hits : he hath laid on twelve for nine ; and it would come to immediate trial, if your lordship would vouchsafe the answer.

Hamlet. How if I answer no? 163

in *Matt.* vi. 1; akin to Gr. *μισθός*, *misthos*, pay. — 144. **impon'd** = staked [Schmidt]? This is *Osric's* affected pronunciation of *impawn'd* [White]? *Pawn* is from Lat. *pes, pedis*, foot; Old Fr. *paon*, a pawn or foot-soldier in chess; Mod. Fr. *pion*. I. v. 163. — The quartos have *impaund*; the folios, *impon'd*, in which perhaps we should give *o* its short sound. — 145. **assigns** = appendages, belongings? More euphuism? — 146. **hangers** = the straps by which the sword hangs from the belt? — 148. **liberal conceit** = elaborate design [Clark and Wright]? tasteful design [Rolfe]? — 150. **edified by the margent** = instructed by the explanation in the margin [Rolfe]? enlightened or taught by marginal notes or comments? — Lat. *ædes*, a building, originally a fire-place, hearth; *-fic*, for *fac-ere*, to make; Fr. *edifier*, to build up (mentally), instruct. — Lat. *margo*, brink, margin, border. *Margent* (the only form in Shakespeare) is a doublet of *margin*. — In old books the notes were often in the margin. — 153. **germane** = akin, pertinent? Lat. *germānus*, fully akin, said of brothers and sisters having the same parents; from Lat. *germen*, a sprout, shoot, bud. — 161. **twelve for nine**. Johnson has pointed out the impossibility of this wager. *Clark and Wright*. The king is planning to bring about a long contest? In each "pass" (or *bout*, V. ii. 272), both may be hit, or one, or neither. Laertes must hit Hamlet four times more than Hamlet hits Laertes. The possible hits are twelve on each side. If Laertes hits Hamlet twelve times, and Hamlet hits Laertes nine times, Hamlet wins. The king bets that Laertes cannot hit twelve times to Hamlet's eight; in other words, the king lays (wagers, claims, goes in for) at least nine hits by Hamlet, on twelve (against the possible twelve) hits by Laertes? — 162. **answer** = meeting his wishes [Caldecott]? acceptance of the challenge [Rolfe]? exposure of person in hostile combat? — Hamlet takes *answer* in another

Osric. I mean, my lord, the opposition of your person in trial.

Hamlet. Sir, I will walk here in the hall: if it please his majesty, 't is the breathing time of day with me; let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him if I can; if not, I will gain nothing but my shame and the odd hits. 170

Osric. Shall I re-deliver you e'en so?

Hamlet. To this effect, sir, after what flourish your nature will.

Osric. I commend my duty to your lordship.

Hamlet. Yours, yours. — [*Exit OSRIC.*] He does well to commend it himself; there are no tongues else for 's turn.

Horatio. This lapwing runs away with the shell on his head.

Hamlet. He did comply with his dug, before he sucked it. Thus has he — and many more of the same bevy that I know the drossy age dotes on — only got the tune of the time and outward habit of encounter; a kind of yesty collection, which carries them through and through the most fond and win-

sense, because he likes to quiz *Osric*? — A. S. *andswerian*, to swear in opposition to, in trials at law; *and*, Gr. *avri*, anti, in opposition; *swerian*, to swear. — 167. **breathing** = exercise [Schmidt]? relaxation and rest [Clark and Wright]? — 168. **hold**. Capelle changes this to *holding*. Is there a "confusion of constructions"? *Abbott*, 411-416. — 169. **will**, for *shall*? *Abbott*, 319. — 171. **re-deliver** = report [Clark and Wright]? See *deliver'd*, I. ii. 209; III. i. 94. — 177. **lapwing**. In *Meres's Wit's Treasury* (1598) we read, "As the lapwing runneth away with the shell on her head as soon as she is hatched." "A symbol of insincerity" from its "habit of alluring intruders from its nest by crying far away from it." Hence, "forward and insincere"? A. S. *hleápan*, to run, spring, leap; A. S. *wincan* (pt. t. *wanc*), to move from side to side, vacillate, waver. The sense is one who turns about in running or flight! — *Awading* bird of the plover family. — 179. **comply** = use compliment, play the courtier [Rofe]? embrace [Singer]? exchange compliments [White]? II. ii. 363. "The very sucking babes hath a kind of adulation towards their nurses for the dug." *Fulwel's Arte of Flatterie*, 1579. — Swedish *dügga*, to suckle, fondle. — **bevy**. *Wedgwood* cites the Fr. *bevé*, and explains it as "a brood, flock of quails, larks, roebucks; thence applied to a company of ladies generally." *Hamlet* has called *Osric* a chough and a lapwing. "Modern Ital. *beva* means a drink; . . . the Italian points to the original sense as being a company for drinking, from Old Fr. *bevre*, Ital. *bevere* [Lat. *bibère*], to drink." *Skeat*. The quartos have *breed*. May it be right? — 181. **outward habit**, etc. external address appropriate to an interview [Clark and Wright]? exterior politeness of address [Henley]? — **ysty collection** = a frothy and superficial knowledge gathered in fragments [Clark and Wright] a gathering of mental and lingual froth [Hudson]? — A. S. *gist*, *gyst*, yeast; Gr. *ζέειν*, *zein*, to boil. — *Histy* or *misty* in the quartos. Will either do? — *Macbeth*, IV. i. 53, has "the yesty waves." — 183. **fond** = affected

nowed opinions; and do but blow them to their trial, the bubbles are out.

Enter a Lord. 185

Lord. My lord, his majesty commended him to you by young Osric, who brings back to him, that you attend him in the hall; he sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

Hamlet. I am constant to my purposes; they follow the king's pleasure: if his fitness speaks, mine is ready; now or whensoever, provided I be so able as now. 192

Lord. The king and queen and all are coming down.

Hamlet. In happy time.

Lord. The queen desires you to use some gentle entertainment to Laertes before you fall to play.

Hamlet. She well instructs me. [*Exit Lord.*]

Horatio. You will lose this wager, my lord.

Hamlet. I do not think so: since he went into France, I have been in continual practice; I shall win at the odds. But thou wouldst not think how all here about my heart—but it is no matter. 202

[Hudson]? foolish [Rolfe]? White, with Warburton, Dyce, Singer, etc., thinks *fond* a misprint for *fand* = fanned, or *fann'd*; *fan* being often coupled with *winnow* in Shakespeare's time. Tschischwitz would read *profound*, and Bailey, Clark and Wright incline to that reading. Many other emendations have been proposed. **Fond**, etc. = most sifted and wisest judgments [Caldecott]? absurdest and most over-refined notions [Moberly]? "Osric, and others like him, are compared to the chaff which mounts higher than the sifted wheat, and to the bubbles which rise to the surface through the deeper water." *Clark and Wright*; Hudson concurs. — The quartos read *prophane* or *profane*. — 184. **trial**. The folios use the plural. Well? — 185-197. The folios omit from *Enter a Lord* to *Exit Lord*. Is the passage worth retaining? — 186. **commended him to you**, sent his compliments to you? committed himself to you? placed himself in your hands? Lat. *com* for *cum*, with; *mandāre*, to commit. Is *mandāre* from *manus*, hand, and *dare*, to give; meaning literally to put into one's hand? See *Mer. of Venice*, III. ii. 227; *As You Like It*, IV. iii. 91. — 189. **or that** = or if? So in IV. vii. 61, 150. — 191. **fitness** = convenience [Schmidt]? — 194. **in happy time**. Like the French *à la bonne heure*? in good time; just in time? Repeatedly in Shakespeare. *Julius Cæsar*, II. ii. 60. — 195. **gentle entertainment** = conciliating behavior [Caldecott]? Old Fr. *entretenir*, to entertain; Low Lat. *inter*, among; *tenere*, to hold. — What is her motive? — 200. **continual practice**. Can you reconcile this with II. ii. 291, 292? — **at the odds** = with the advantage given me? — 201. **But thou wouldst**, etc. "Shakespeare seems to mean all Hamlet's character to be brought together before his final disappearance; his meditative excess in the grave-digging, his yielding to passion with Laertes, his love for Ophelia blazing out, his tendency to generalize on all occasions in the dialogue with Horatio, his fine gentlemanly manners with Osric, and his and Shakespeare's own fondness for presentiment." *Coleridge*. Is Coleridge right? his summary complete? — **how all here about my heart** —.

Horatio. Nay, good my lord, —

Hamlet. It is but foolery; but it is such a kind of gain-giving, as would perhaps trouble a woman.

Horatio. If your mind dislike any thing, obey it. I will forestall their repair hither, and say you are not fit.

Hamlet. Not a whit; we defy augury: there's a special providence in the fall of a sparrow. If it be now, 't is not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all. Since no man, of aught he leaves, knows, what is 't to leave betimes? Let be.

Enter KING, QUEEN, LAERTES, Lords, OSRIC, and Attendants with foils, etc.

King. Come, Hamlet, come, and take this hand from me.

[*The KING puts LAERTES's hand into HAMLET's.*]

Hamlet. Give me your pardon, sir: I've done you wrong; But pardon 't, as you are a gentleman. 215

This presence knows,
And you must needs have heard, how I am punish'd
With sore distraction. What I have done,
That might your nature, honor, and exception

So the folios. The quartos, which almost every editor follows, have, *how ill all's here*, etc. Which is more euphonious? more significant? — 204. **gain-giving** = misgiving? — A. S. *gegn*, against (like *re-* or *red-* in Latin), as in *gainsay*, which is still used, though *gainstand*, *gainstrive*, and *gaingive* are obsolete. — 206. **obey it**. The folios omit *it*. Well? — 207. **repair**. Noun, like *avouch*. I. i. 57. — Old Fr. *repairer*, to return home; Lat. *repatriare*; *re-*, back; *patria*, fatherland. *Brachet*. — **fit**, Ready? suitable. The provincial English *fettle*, arrange, is from the same root. *Skeat*. — 209. **fall of a sparrow**. See *Matthew* x. 29. — 211, 212. **Since no man . . . betimes**. This is the reading of the quartos. The folios print, "Since no man ha's ought of what he leaves. What is't," etc. Choice betwixt the two? Any emendation necessary? Furness adopts the quarto reading, as we have punctuated it; White, the folio, remarking that the text of the quartos is manifestly wrong. Rolfe and Hudson follow Johnson and Stevens, thus: "Since no man knows aught of what he leaves, what," etc. — In Hamlet's mood, which is better, "no man *knows*," or "no man *has*"? — 212. **betimes** = in good time? — A. S. *be* or *bi*, by, and *tima*, time. Teutonic base, *ti*, to divide, apportion. The *-s* is due to the habit of adding *-s* or *-es* to form adverbs, as in *whiles*. *Skeat*. — 214. **your pardon**, etc. "I wish Hamlet had made some other defence; it is unsuitable to the character of a brave or a good man to shelter himself in falsehood." *Johnson*. Seymour thinks that the passage from line 216 to 227 is an interpolation, because "the falsehood is too ignoble." But is there any falsehood? — 216. **This presence**. Abstract for concrete? So *audience*, line 228? — 219. **exception** = objection, disapprobation? As in the phrase *to take exception*

Roughly awake, I here proclaim was madness. 220
 Was 't Hamlet wrong'd Laertes? Never Hamlet :
 If Hamlet from himself be ta'en away,
 And when he 's not himself does wrong Laertes,
 Then Hamlet does it not ; Hamlet denies it.
 Who does it, then? His madness : if 't be so, 225
 Hamlet is of the faction that is wrong'd ;
 His madness is poor Hamlet's enemy.
 Sir, in this audience,
 Let my disclaiming from a purpos'd evil
 Free me so far in your most generous thoughts, 230
 That I have shot mine arrow o'er the house,
 And hurt my brother.

Laertes. I am satisfied in nature,
 Whose motive, in this case, should stir me most
 To my revenge ; but in my terms of honor 235
 I stand aloof, and will no reconciliation
 Till by some elder masters of known honor
 I have a voice and precedent of peace,
 To keep my name ungor'd. But till that time,
 I do receive your offer'd love like love,
 And will not wrong it.

Hamlet. I embrace it freely, 240
 And will this brother's wager frankly play. —
 Give us the foils. — Come on.

Laertes. Come, one for me.

Hamlet. I 'll be your foil, Laertes ; in mine ignorance
 Your skill shall, like a star i' the darkest night, 245
 Stick fiery off indeed.

Laertes. You mock me, sir.

Hamlet. No, by this hand.

[Clark and Wright]? *Henry V.*, II. iv. 34 ; *All's Well*, I. ii. 40. — 228. The words "Sir, in this audience," are not in the quartos. Needed? — 232. **brother.** The folios have *mother*, which Rowe followed : wisely? — **in nature**, etc. A piece of satire on fantastical honor [Steevens]? The duellists' code still refers such questions to the "seconds," or to supposed experts? Clarke thinks that Laertes here acts "the artificial and not the true gentleman." Is it so? — 237. **precedent**, etc. = which justify me in making peace [Clark and Wright]? — 238. **ungored** = unhurt? — Metaphor from bull-baiting? The folios have *ungorg'd*, which Rowe follows. — A. S. *gar*, Icel. *geirr*, a spear. — 243. **foil** = contrast? Set-off (as in the setting of a gem)? like a foil in which a diamond is set to increase its lightness [Moberly]? — Lat. *folium*, Old Fr. *fueille*, a leaf. — 245. **Stick fiery off** = stand in brilliant relief? Says Keightly, "*Stick*

King. Give them the foils, young Osric. — Cousin Hamlet, You know the wager?

Hamlet. Very well, my lord ;
Your grace hath laid the odds o' the weaker side.

King. I do not fear it ; I have seen you both : 250
But since he is better'd, we have therefore odds.

Laertes. This is too heavy, let me see another.

Hamlet. This likes me well. — These foils have all a
length? 254

Osric. Ay, my good lord. [They prepare to play.]

King. Set me the stoups of wine upon that table. —
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire :
The king shall drink to Hamlet's better breath ;
And in the cup an union shall he throw, 260
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups ;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth, 265
'Now the king drinks to Hamlet !' — Come, begin ; —
And you, the judges, bear a wary eye.

off then meant set off, show off, display." — 247. **cousin.** I. ii. 64. — 249. **odds** = greater value (six horses against six rapiers, etc.) [Jennens] ? Ritson computes the values as about twenty to one. Moberly interprets, "Your grace has taken care that points shall be given me ; but, for all that, I fear I shall be the weaker." Johnson, who is thinking of the three odd hits, suspects that Shakespeare has blundered. — 251. **is better'd** = is improved (by French practice) [Heath] ? is perfected in his art [Schmidt] ? stands higher in estimation [Caldecott] ? Jennens says, "Since the wager he gains if he should win, is better that what we shall gain if he loses, therefore we have odds ; i.e., we are not to make as many hits as Laertes." — Is *odds* here the same as in line 249 ? — The quartos read *better*. Better ? — 253. **likes.** II. ii. 80. — 255. **stoups.** V. i. 59. Same as *cups*, line 262 ? — 257. **quit** = pay off (Laertes) in meeting him at the third encounter [Clark and Wright] ? requite, or retaliate [Hudson] ? — V. ii. 68. — 258. **ordnance** = artillery ? — The old spelling was *ordinance*, which is found in folio 1. The original meaning was *bore* or *size* of the cannon. *Skeat* ; who quotes Cotgrave, "*ordnance*, bulk, size, or bore." — 260. **union** = "a fair, great, orient pearl." Florio's *Ital. Dictionary*, 1598. "Our dainties and delicates have devised this name for them, and call them unions ; as a man would say, singular, and by themselves alone." Holland's translation of *Pliny*. Pliny tells of Cleopatra's dissolving a pearl in vinegar, and drinking it off to win a bet of Antony. — "Pearls were supposed to possess an exhilarating quality." — 263. **kettle** = kettle-drum ? I. iv. 11. — Lat. *catillus*,

Hamlet. Come on, sir.

Laertes. Come, my lord. [*They play.*]

Hamlet. One.

Laertes. No.

Hamlet. Judgment.

Osric. A hit, a very palpable hit.

Laertes. Well ; again.

King. Stay ; give me drink. — Hamlet, this pearl is thine ; Here 's to thy health. —

[*Trumpets sound, and cannon shot off within.*]

Give him the cup. 271

Hamlet. I 'll play this bout first ; set it by awhile. —

Come. [*They play.*] Another hit ; what say you ?

Laertes. A touch, a touch, I do confess.

King. Our son shall win.

Queen. He 's fat and scant of breath. —

Here, Hamlet, take my napkin, rub thy brows ;

The queen carouses to thy fortune, Hamlet.

Hamlet. Good madam, —

King. Gertrude, do not drink.

Queen. I will, my lord ; I pray you, pardon me.

King. [*Aside*] It is the poison'd cup ; it is too late. 280

Hamlet. I dare not drink yet, madam ; by and by.

Queen. Come, let me wipe thy face.

Laertes. My lord, I 'll hit him now.

small bowl ; *catinus*, deep bowl. — 270. **this pearl**, etc. Here the king drops the poison in ? — 272. **bout**. Danish *bugt*, a bend, turn ; *bugne*, to bend ; akin to *bow* ; A. S. *búgan*, to bow. — 274. **A touch**, etc. This line omitted in the quartos. Is it needed ? injurious to the measure [Keightley] ? — 275. **fat**, etc. Shakespeare's friend and fellow-player, Richard Burbadge, on whose tombstone was inscribed, "Exit Burbadge," was the original Hamlet ; and to suit his corpulency, it is said, this line was inserted. In an elegy on him we read,

"No more young Hamlet, though but scant of breath,
Shall cry 'Revenge !' for his dear father's death."

— Was Hamlet "the glass of fashion and the mould of form" ? — *Plehwé*, in 1862, proposed to read *hot*, which Hudson adopts, referring to IV. vii. 156. Judicious change ? — See *Furness*. — 276. **napkin** = handkerchief, in Shakespeare. — Originally a small cloth at table. Lat. *mappa*, a cloth ; Fr. *nappe*. The *-kin*, of course, is diminutive suffix. — 277. **carouses** = drinks a health [Rolfe] ? — From Ger. *garaus*, right out, specially used of emptying a bumper to any one's health. So *carouse* was originally an adverb signifying "completely," or "all out," "to the bottom" ? used of drinking. *Skeat*. — 277. **Good madam** = many thanks, madam [Moberly] ? — Hudson thinks Hamlet suspects the contents of that cup, and so intimates in line 281. Probable ? — 281. **dare**

King.

I do not think 't.

Laertes. [*Aside*] And yet 't is almost 'gainst my conscience.

Hamlet. Come, for the third, Laertes. You but dally;
I pray you, pass with your best violence;
I am afeard you make a wanton of me.

Laertes. Say you so? come on.

[*They play.*

Osric. Nothing, neither way.

289

Laertes. Have at you now!

[*LAERTES wounds HAMLET; then, in scuffling, they change rapiers, and HAMLET wounds LAERTES.*

King.

Part them; they are incens'd.

Hamlet. Nay, come, again.

[*The QUEEN falls.*

Osric.

Look to the queen there, ho!

Horatio. They bleed on both sides. — How is it, my lord?

Osric. How is 't, Laertes?

Laertes. Why, as a woodcock to mine own springe, Osric;
I am justly kill'd with mine own treachery.

Hamlet. How does the queen?

King.

She swoons to see them bleed.

Queen. No, no, the drink, the drink, — O my dear Hamlet, —

The drink, the drink! — I am poison'd.

[*Dies.*

Hamlet. O villany! — Ho! let the door be lock'd!

Treachery! Seek it out!

300

not. Why? — by and by. III. iii. 358. — 284. And yet, etc. Clarke, quoted by Rolfe, neatly points out this relenting as a redeeming touch in the character of Laertes, as well as a connecting link between his original malice and his final confession. — 286. pass. IV. vii. 137. — 287. afeard. "Shakespeare uses *afeard* thirty-two times, and *afraid* forty-four times." Rolfe. — make a wanton of me = trifle with me as if you were playing with a child [Ritson]? play the game into my hands [Hudson]? play the fool with me [Clark and Wright]? — "This is a quiet but very significant stroke of delineation. Laertes is not playing his best, and it is his conscience [*sic*] of what is at the point of his foil that keeps him from doing so" [Hudson]? — 290. Stage direction. "Hamlet, on being unexpectedly pierced, is instantly stung into fiery action." Hudson. Tieck thinks that the king lets Osric or some other courtier, in the pause between two rounds, change the rapiers, desiring that Laertes as well as Hamlet should perish! Probable? — See Furness. — 291. ho. "Mr. Staunton supposes this to be a signal to the combatants to stop." Clark and Wright. — 294. woodcock. "Trained to decoy other birds, it sometimes, while strutting incautiously too near, becomes itself entangled." See I. iii. 115. — 296. How does = what ails? — "Perhaps the phrase 'how do you do' is a translation of Old French '*comment le faites vos?*' See Wedgwood." Skeat. — swoons. The quartos and two folios have *sounds*; other folios, *swoonds*,

Laertes. It is here, Hamlet. Hamlet, thou art slain ;
 No medicine in the world can do thee good,
 In thee there is not half an hour of life :
 The treacherous instrument is in thy hand,
 Unbated and envenomed. The foul practice 305
 Hath turn'd itself on me ; lo, here I lie,
 Never to rise again. Thy mother's poison'd ;
 I can no more, — the king — the king's to blame.

Hamlet. The point envenom'd too ! —
 Then, venom, to thy work ! [Stabs the KING.]

All. Treason ! treason ! 311

King. O, yet defend me, friends ; I am but hurt.

Hamlet. Here, thou incestuous, murderous, damned Dane,
 Drink off this potion ! Is thy union here ?
 Follow my mother ! [KING dies.]

Laertes. He is justly serv'd ;
 It is a poison temper'd by himself. —
 Exchange forgiveness with me, noble Hamlet ;
 Mine and my father's death come not upon thee,
 Nor thine on me ! [Dies.]

Hamlet. Heaven make thee free of it ! I follow thee. —
 I am dead, Horatio. — Wretched queen, adieu ! — 321
 You that look pale and tremble at this chance,
 That are but mutes or audience to this act,
 Had I but time — as this fell sergeant, death,
 Is strict in his arrest — O, I could tell you — 325

a pet word with Mrs. Browning. *Rolfe.* — A. S. *swógan*, to move or sweep along noisily, to *sough*, to sigh ; originally used especially of the wind." *Skeat.* — 305. **unbated.** IV. vii. 137. — **practice.** IV. vii. 66, 137. — 309. **too** = besides being "unbated" ? The usual punctuation makes it read, "The point envenom'd too !" As good ? — 314. **thy union.** See line 270. — Several quartos read *onyx* or *onixe*. Allowable ? — 316. **temper'd** = mixed, compounded ? See *Exodus* xxix. 2. — Lat. *temperare*, to apportion, moderate, regulate, qualify ; allied to *temp̄eri* or *temp̄ori*, adv., seasonably, and to *tempus*, fit season, time. *Skeat.* — 319. **Dies.** Why does Laertes die first ? of poison ? of mortal wound ? — 323. **mutes** = dumb personages who take part in a play [Clark and Wright] ? — 324. **as.** An ellipsis here ? "Had I but time, which I have not, as," etc. *Abbott*, 110. IV. iii. 58. — **sergeant.** Usually explained as a sheriff's officer ; more likely here a sergeant-at-arms, like the high executive officer of a parliamentary body or of the high court of chancery ? As in *Henry VIII.*, I. i. 198. — Lat. *servire*, to serve ; *servientem*, serving, one who serves. By regular and usual changes from Latin to French, *servientem*, *servjntem*, *serjntem*, *serjent*, *sergent* ; whence English *sergeant*. *Brachet.* — "And Death, drad serjant of th' eternal Judge." *Silvester's Du Bartas.* *Silvester* is the earlier writer, but *Shakespeare's* substitution of "fell" for "dread" shows a master hand.

But let it be. — Horatio, I am dead ;
Thou livest ; report me and my cause aright
To the unsatisfied.

Horatio. Never believe it ;
I am more an antique Roman than a Dane :
Here 's yet some liquor left.

Hamlet. As thou 'rt a man, 330
Give me the cup : let go ; by heaven, I 'll have 't. —
O God ! — Horatio, what a wounded name,
Things standing thus unknown, shall live behind me !
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile, 335
And in this harsh world draw thy breath in pain,
To tell my story. — [*March afar off, and shot within.*
What warlike noise is this ?

Osric. Young Fortinbras, with conquest come from Po-
land,
To the ambassadors of England gives
This warlike volley.

Hamlet. O, I die, Horatio ; 340
The potent poison quite o'er-crows my spirit.
I cannot live to hear the news from England ;
But I do prophesy the election lights
On Fortinbras : he has my dying voice ;
So tell him, with the occurrents, more and less, 345
Which have solicited — the rest is silence. [*Dies.*

Hunter. — 329. **antique.** Accent as in II. ii. 455. — **Roman.** Horatio was a scholar (I. i. 42), and his "mind was cast In the bright mould of ages past" ? I. i. 112-120. Is he thinking of Brutus ? of Cato ? — 332. The folios have, "Oh good Horatio," which many prefer. — 333. **live.** The quartos have *I leave*, which, Stratmann says, is more natural. White changes *live* to *leave*, and makes *things* the subject of *shall leave*. In the first folio, "Things standing thus unknown," is enclosed in marks of parenthesis. — 341. **o'er-crows** = triumphs over, as a cock over his beaten antagonist [Clark and Wright] ? overcomes, subdues [Hudson] ? "Tschischwitz adopts *over-awes*, 'as the only word which affords a suitable sense.'" *Furness.* — Shakespeare's contemporaries, Chapman, Nash, and Edmund Spenser, similarly use *overcrow*. — 345. **occurrents** = occurrences, incidents, circumstances, events. *1 Kings* v. 4. — Lat. *occurrere*, to run to meet, meet, occur ; *ob*, over against, *currere*, to run. — 345. **more** = greater ? — 346. **solicited** = urged, prompted, excited ? brought on the event [Warburton] ? induced me to act as I have done [Moberly] ? moved me to recommend Fortinbras as successor to the throne [Lettson] ? — Old Lat. *sollus*, whole, entire ; *ciere*, to shake, excite, cite ; *citus*, aroused ; *sollicitus*, wholly agitated, aroused, anxious ; *sollicitare*, excite, incite, urge. — "The sentence is left imperfect."

Horatio. Now cracks a noble heart. — Good night, sweet prince,
And flights of angels sing thee to thy rest!
Why does the drum come hither? [*March within.*]

Enter FORTINBRAS, the English Ambassadors, and others.

Fortinbras. Where is this sight?

Horatio. What is it ye would see?
If aught of woe or wonder, cease your search. 351

Fortinbras. This quarry cries on havoc. — O proud death,
What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?

1 *Ambassador.* The sight is dismal; 355
And our affairs from England come too late:
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?

Horatio. Not from his mouth, 361
Had it the ability of life to thank you;
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd, give order that these bodies 365
High on a stage be placed to the view;
And let me speak to the yet unknowing world
How these things came about: so shall you hear
Of carnal, bloody, and unnatural acts,

Mason. — 347. **cracks** = breaks, as often in Shakespeare. — 352. **quarry**. A general term for the inwards of a slain animal, and so called from containing the heart. Lat. *cor*, heart. A heap of slaughtered game. *Skeat.* — **cries on havoc** = proclaims an indiscriminate slaughter [White]? urges to merciless slaughter [Clark and Wright]? cries out against indiscriminate slaughter [Hudson]? has been wastefully slain [Gervinus, who thinks Hamlet the unpractised remiss sportsman]? In *Othello*, V. i. 48, "cries on murder," appears to mean "cries out murder;" and so Rolfe, following Schmidt, prefers to explain it here. To "cry havoc" (the signal that no quarter was to be given), seems altogether different from to "cry on havoc." See *Julius Cæsar*, III. i. 274. Probably from A. S. *hafoc*, hawk; from which probably comes the Welsh *hafog*, destruction, havoc. *Skeat.* — 353. **toward**. I. i. 77. — **eternal**. II. ii. 476; I. v. 21. — 360. **his mouth**. Theobald referred this to Hamlet! — 363. **jump**. I. i. 65. — 369. **carnal** = sanguinary, cruel, or inhuman, referring to the murder of Hamlet's father [Hudson]? sensual

Of accidental judgments, casual slaughters,
 Of deaths put on by cunning and forc'd cause,
 And, in this upshot, purposes mistook
 Fall'n on the inventors' heads. All this can I
 Truly deliver. 370

Fortinbras. Let us haste to hear it,
 And call the noblest to the audience. 375
 For me, with sorrow I embrace my fortune;
 I have some rights of memory in this kingdom,
 Which now to claim my vantage doth invite me.

Horatio. Of that I shall have also cause to speak,
 And from his mouth whose voice will draw on more;
 But let this same be presently perform'd,
 Even while men's minds are wild, lest more mischance,
 On plots and errors, happen. 380

Fortinbras. Let four captains
 Bear Hamlet, like a soldier, to the stage;
 For he was likely, had he been put on,
 To have prov'd most royally: and, for his passage, 385

[Schmidt]? — 370. **accidental**, as that of Polonius? — 371. **put on**. IV. vii. 130. — **cunning**. That of Hamlet in forging the commission? — **forced**. The quartos have *for no*, and Jennens follows that reading. May it be right? — Were the deaths of Rosencrantz and Guildenstern forced on Hamlet? — 372. **upshot** = conclusion, final issue? — “In archery, the ‘upshot’ was the final shot, which decided the match.” *Clark and Wright*. — Webster says the word is “from *up* and *shot* or *scot*, share, reckoning. Compare the phrase, *to cast up an account*.” — In *Twelfth Night*, IV. ii. 69, Sir Toby says, “I cannot pursue with any safety this sport to the upshot.” — **mistook**. *Abbott*, 343. — 373. **inventors**. Who are they? — 374. **deliver**. I. ii. 193. — 377. **rights of memory** = remembered rights [Malone, etc.]? rights founded in prescription or the order of inheritance [Hudson]? See of a doubt, I. iv. 37. — 380. **his** = Hamlet’s? — **draw on more** = be seconded by others [Theobald, etc.]? induce others to vote the same way [Hudson]? — 383. — **on** = in consequence of? *Abbott*, 180. **four captains**, etc. “At that time the accustomed mode of burial of a soldier of rank.” *Hunter*. — 385. **put on** = put to the proof, tried [Caldecott]? — 386. **passage** = departure, death, as in III. iii. 86 above [Rolfe]? So in *Paradise Lost*, XI. 365, 366, “endure Thy mortal *passage* when it comes.” — Do you agree with the following comments by Moberly? — “Hamlet has gained the haven for which he longed so often; yet without bringing guilt on himself by his death; no fear that his sleep should have bad dreams in it *now*. Those whom he loved, his mother, Laertes, Ophelia, have all died guiltless or forgiven. Late, and under the strong compulsion of approaching death, he has done, and well done, the inevitable task from which his gentle nature shrank. Why, then, any farther thought, in the awful presence of death, of crimes, conspiracies, vengeance? Think that he has been slain in battle, like his sea-king forefathers; and let the booming cannon be his mourners.”

The soldiers' music and the rites of war

Speak loudly for him. —

Take up the bodies. — Such a sight as this

Becomes the field, but here shows much amiss. —

390

Go, bid the soldiers shoot.

[*A dead march. Exeunt, bearing off the dead bodies;
after which a peal of ordnance is shot off.*]

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APPENDIX.

HOW TO STUDY ENGLISH LITERATURE.

[From George H. Martin, *Agent of the Mass. Board of Education.*]

WHAT is wanted is a carefully graded course, which, beginning with the poetry of action, should lead the student step by step to the sentimental and the reflective, all in their simplest forms, thence through the more elaborate narrative to the epic and the dramatic. The aim here is not to teach authors or works, but poetry; and the works are selected for their value as illustrations, without reference to their authors. A parallel course in the study of prose should be pursued with the same end. Then, having learned what poetry is and what prose is, what they contain and how to find their contents, the pupils would be prepared to take up the study of individual authors. Having studied the authors, the final step would be to study the history of the literature, in which the relation of the authors to each other and to their times would appear. This would place the study of literature on a scientific basis, — first elementary ideas, then individual wholes, then relations and classifications.

[From an address by L. R. Williston, A. M., *Supervisor of Public Schools, Boston.*]

How shall the teacher bring his pupils best to see and feel the thoughts of his author as *he* saw and felt them?

First, Read the work carefully with them. Let the teacher read, and question as he reads. Let him often ask for paraphrases, and draw out in every way the thought of his class, making sure that all is clear. Let every *impression* have a corresponding *expression*, which shall re-act, and deepen the impression.

Second, When a part of the work, an act, book, or canto, has been carefully read, assign a theme for a written essay. Let the class tell what the poet has attempted, how he has succeeded, what are the impressions made by the characters, scenes, and descriptions.

Let the teacher himself write upon the themes assigned to his class, and thus give them a model of what he wishes them to do.

Third, When the book or play has been carefully read and studied in this way in all its parts, let it be re-read in a larger and freer way than before. Let the pupils read, and the teacher watch to see if the thought is clearly apprehended by the pupil. Let the fine passages be

read again and again by different members of the class, and their rendering be criticised by class and teacher. If the work read be a play, let the parts be taken by different members of the class. Let all the parts of the work now be studied in their relation to each other and to the whole. Essays now should be written upon subjects suggested by this more comprehensive study of the work, — a comparison of characters, noteworthy scenes and their bearing upon the whole, the style of the author, and his skill in description, dramatic presentation, or invention.

If it is objected that it is impossible for a teacher with a large class to revise and correct such a mass of written work, I answer that it is not to be expected that all the written work of a class should be read and carefully corrected by the teacher. Let him criticise, or rather call upon his class to do so, what is noticeably wrong in the essays as they are read. In these exercises, let the attention be directed chiefly to the thought. Let thought govern and direct expression. From time to time, according to the number of his class and the teacher's ability, let him assign essays to be carefully written and handed in for his own careful reading and criticism. But let there be an abundance of free and rapid writing, that composition, that is, thought put into writing, may become easy and natural. The object of the writing is not to teach the correct use of English, so much as to make clear thinkers and to fix and deepen impressions.

Fourth, With the careful reading and study of some book *in school*, I think it important that there should go the reading of some other book *out of school*. Flowers are not all to be picked and analyzed, but are to be enjoyed as they are seen by "him who runs." "Some books are to be tasted, others to be swallowed, some few to be chewed and digested." Let the pupil have his exercise in merely "tasting" books, with enjoyment as the chief end. Let the teacher be his guide, and merely ask him to report what he finds. In other words, let him read, as we all read when we read for pleasure, — with his mind at ease and open to every charm that genius can present. Let the teacher make the book the subject of conversation with his class, and draw their attention by his questions to the chief points which make it noteworthy.

To what extent shall the memory be called upon in the study of English literature? Not, I think, to commit long passages, whole books, and cantos of poems. Let the pupil absorb as much as possible in frequent reading and in study. Now and then, let a few striking lines, that have been learned by *heart* rather than committed to *memory*, be recited. Do not make a disagreeable task of any such exercise. For, that our pupils may receive the highest and best influence from this study of English literature, it is essential that they love it, and retain only pleasant memories of the hours spent at school in the society of its best authors.

[From J. M. Buchan, *Inspector of High Schools, Ontario, Canada*; quoted in Blaisdell's "Outline Studies in English Classics," a work that should be in the hands of every teacher of our literature.]

With all classes of pupils alike, the main thing to be aimed at by the teacher is to lead them clearly and fully to understand the mean-

ing of the author they are reading, and to appreciate the beauty, the nobleness, the justness, or the sublimity of his thoughts and language. Parsing, the analysis of sentences, the derivation of words, the explanation of allusions, the scansion of verse, the pointing-out of figures of speech, the hundred and one minor matters on which the teacher may easily dissipate the attention of the pupil, should be strictly subordinated to this great aim. . . . It is essential that the mind of the reader should be put *en rapport* with that of the writer. There is something in the influence of a great soul upon another, which defies analysis. No analysis of a poem, however subtle, can produce the same effect upon the mind and heart as the reading of the poem itself.

Though the works of Shakespeare and Milton and our other great writers were not intended by their authors to serve as text-books for future generations, yet it is unquestionably the case that a large amount of information may be imparted, and a very valuable training given, if we deal with them as we deal with Homer and Horace in our best schools. Parsing, grammatical analysis, the derivation of words, prosody, composition, the history of the language, and to a certain extent the history of the race, may be both more pleasantly and more profitably taught in this than in any other way. It is advisable for these reasons, also, that the study of these subjects should be conjoined with that of the English literature. Not only may time be thus economized, but the difficulty of fixing the attention of flighty and inappreciative pupils may more easily be overcome.

[From F. G. Fleay's "*Guide to Chaucer and Spenser*."]

No doubtful critical point should ever be set before the student as ascertained. One great advantage of these studies is the acquirement of a power of forming a judgment in cases of conflicting evidence. Give the student the evidence; state your own opinion, if you like, but let him judge for himself.

No extracts or incomplete works should be used. The capability of appreciating a whole work, as a whole, is one of the principal aims in æsthetic culture.

It is better to read thoroughly one simple play or poem than to know details about all the dramatists and poets. The former trains the brain to judge of other plays or poems: the latter only loads the memory with details that can at any time be found, when required, in books of reference.

For these studies to completely succeed, they must be as thorough as our classical studies used to be. No difficult point in syntax, prosody, accident, or pronunciation; no variation in manners or customs; no historical or geographical allusion,—must be passed over without explanation. This training in exactness will not interfere with, but aid, the higher aims of literary training.

[From Rev. Henry N. Hudson, *Shakespearian Editor*.]

I have never had and never will have any thing but simple exercises; the pupils reading the author under the teacher's direction, correction, and explanation; the teacher not even requiring, though usually advising, them to read over the matter in advance. Thus it is a joint

communing of teacher and pupils with the author for the time being; just that, and nothing more. Nor, assuredly, can such communion, in so far as it is genial and free, be without substantial and lasting good, — far better, indeed, than any possible cramming of mouth and memory for recitation. The one thing needful here is, that the pupils rightly understand and feel what they read: this secured, all the rest will take care of itself.

[*From Dr. Johnson, 1765.*]

Let him that is yet unacquainted with the powers of Shakespeare, and who desires to feel the greatest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence of all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue, and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness, and read the commentators.

[*From Professor Brainerd Kellogg.*]

The student ought, first of all, to read the play as a pleasure; then to read over again, with his mind upon the characters and the plot; and, lastly, to read it for the meanings, grammar, etc.

1. The Plot and Story of the Play.

- (a) The general plot;
- (b) The special incidents.

2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. The Influence and Interplay of the Characters upon each other.

- (a) Relation of A to B, and of B to A;
- (b) Relation of A to C and D.

4. Complete Possession of the Language.

- (a) Meanings of words;
- (b) Use of old words, or of words in an old meaning;
- (c) Grammar;
- (d) Ability to quote lines to illustrate a grammatical point.

5. Power to Reproduce, or Quote.

- (a) What was said by A or B on a particular occasion;
- (b) What was said by A in reply to B;
- (c) What argument was used by C at a particular juncture;
- (d) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to Locate.

- (a) To attribute a line or statement to a certain person on a certain occasion;
- (b) To cap a line;
- (c) To fill in the right word or epithet.

[From Blaisdell's "Outlines for the study of English Classics."]

The following summary of points to be exacted . . . may prove useful:—

I.—Points relative to substance.

1. A general knowledge of the purport of the passages, and line of argument pursued.
2. An exact paraphrase of parts of the whole, producing exactly and at length the author's meaning.
3. The force and character of epithets.
4. The meaning of similes, and expansions of metaphors.
5. The exact meaning of individual words.

II.—Points with regard to form.

1. General grammar rules; if necessary, peculiarities of English grammar.
2. Derivations: (1) General laws and principles of derivations, including a knowledge of affixes and suffixes. (2) Interesting historical derivation of particular words.

III.—The knowledge of all allusions.

IV.—A knowledge of such parallel passages and illustrations as the teacher has supplied.

From all that has been quoted from the foregoing authorities, it may justly be inferred that somehow or other the pupil must be made to feel an *interest* in the author, to *admire* what is admirable in the composition, and really to *ENJOY* its study. Secure this, and all else will follow as a matter of course: fail in this, and the time is wasted.

The following suggestions,¹ or some of them, may be helpful in daily class-work:—

1. At the beginning of the exercise, or as often as need be, require a statement of—
 - (a) The main object of the author in the whole poem, oration, play, or other production of which to-day's lesson is a part.
 - (b) The object of the author in this particular canto, chapter, act, or other division of the main work.
2. Read or recite from memory (or have the pupils do it) the finest part or parts of the last lesson. The elocutionary talent of the class should be utilized here, so that the author may appear at his best.
3. Require at times (often enough to keep the whole fresh in memory) a *résumé* of the "argument," story, or succession of topics, up to the present lesson.

¹ See Suggestions to Teachers, in Sprague's edition of the First Two Books of *Paradise Lost* and *Lycidas*.

4. Have the student read aloud the sentence, paragraph, or lines, now (or previously) assigned. The appointed portion should have some unity.
5. Let the student interpret exactly the meaning by substituting his own words; explain peculiarities. This paraphrase should often be in *writing*.
6. Let him state the immediate object of the author in *these* lines. Is this object relevant? important? appropriate in *this* place?
7. Let him point out the ingredients (particular thoughts) that make up the passage. Are they in good taste? just? natural? well arranged?
8. Let him point out other merits or defects,—any thing noteworthy as regards nobleness of principle or sentiment, grace, delicacy, beauty, rhythm, sublimity, wit, wisdom, humor, *naïveté*, kindliness, pathos, energy, concentrated truth, logical force, originality; give allusions, kindred passages, principles illustrated, etc.

SPECIMEN EXAMINATION PAPERS.

[From the English Civil Service Commission Papers.]

A (FIRST ACT).

1. Give a brief but connected account of the incidents in the First Act.
2. What state of feeling seems to exist in Hamlet's mind in relation to the King, and to the Queen? Quote lines in justification of your view.
3. State by whom, to whom, and on what occasions, the following lines were uttered:—
 - (a) What art thou that *usurp'st* this time of night?
 - (b) Was sick almost to *doomsday* with eclipse.
 - (c) An understanding *simple* and unschooled.
 - (d) Would I had met my *dearest* foe in heaven.
 - (e) More honored in the *breach* than the observance.
4. Quote the lines which precede or which follow the above.
5. Explain fully and annotate the words in *Italics*.
6. Explain fully the following words and phrases: (a) *the sensible and true avouch*; (b) *romage*; (c) *extravagant*; (d) *lose your voice*; (e) *defeated*; (f) *slow leave*; (g) *discourse of reason*; (h) *primy nature*; (i) *addition*; (j) *bound to hear*; (k) *unhoused*; (l) *without more circumstance*.
7. Give some examples of the peculiarities of Shakespeare's grammar.

B (SECOND ACT).

1. What new personages are introduced in the Second Act, and what are their respective functions in the play?
2. Describe shortly Hamlet's interview with the players.
3. State in your own words the sum of Hamlet's reflections at the end of this Act.
4. State by whom, of whom, and on what occasions, the following lines were said:—
 - (a) With *windlances*, and with *assays of bias*.
 - (b) Ungarter'd and *down-gyved* to his ankle.
 - (c) To show us so much *gentry* and good-will.
 - (d) If I had play'd the desk or *table-book*.

(e) How *express* and admirable !

(f) I know a hawk from a *hermsaw*.

5. Annotate the words in Italics.

6. Explain fully the following words and phrases: (a) *keep* ; (b) *fetch of warrant* ; (c) *shatter all his bulk* ; (d) *borne in hand* ; (e) *round with him* ; (f) *lungs tickle o' the sere* ; (g) *eyases* ; (h) *region* ; (i) *the general ear* ; (j) *organ*.

7. Quote the lines in which the above words and phrases occur.

8. Give some examples of Shakespeare's use of the *dative*.

C (THIRD ACT).

1. Describe the character of Ophelia, and contrast her with the Queen.

2. Give the substance of the King's soliloquy in scene third.

3. Quote lines from this and from the first Act to show the opinion which Hamlet held of his father and of his uncle.

4. State by whom, of whom, and on what occasions, the following lines were said:—

(a) Who would *fardels* bear,

To *grunt* and sweat under a weary life?

(b) And I do doubt the *hatch* and the *disclose*.

(c) O'erstep not the *modesty* of nature.

(d) *Confederate* season, else no creature seeing.

(e) Up, sword ! and know thou a more horrid *hent* !

(f) *Conceit* in weakest bodies strongest works.

5. Annotate fully the words in Italics.

6. Give some instances (a) of Shakespeare's use of a verb as a noun; and (b) of his employment of prolepsis.

7. Explain fully the following words and phrases: (a) *affront* ; (b) *the rub* ; (c) *in the ear* ; (d) *by and by* ; (e) *the cease of majesty* ; (f) *broad-blown* ; (g) *mope* ; (h) *capable of* ; (i) *conclusions*.

D (FOURTH ACT).

1. Give a short but connected account of the incidents in this Act.

2. Give the substance of Hamlet's soliloquy in the fourth scene.

3. State the substance of the conversation of the King with Laertes in the seventh scene.

4. State by whom, of whom or what, and on what occasions, the following lines were said:—

(a) As level as the cannon to *his blank*.

(b) Your fat king is but *variable service*.

(c) Thinking too *precisely* on the event.

(d) The ocean, *overpeering* of his list.

(e) They have dealt with me like *thieves of mercy*.

(f) For goodness, growing to a *plurisy*.

5. Explain fully the words in Italics.

6. Explain the following words and phrases: (a) *the main* ; (b) *makes mouths* ; (c) *of large discourse* ; (d) *not continent enough* ; (e) *a riotous head* ; (f) *a document in madness* ; (g) *much unsinewed* ; (h) *uncharge* ; (i) *passages, of proof* ; (j) *mortal*.

7. Quote examples (a) of Shakespeare's use of the Northern plural; and (b) of such phrases as *his means of death*.

E (FIFTH ACT).

1. What are the events outside and also within the play that are gradually maturing the catastrophe; and what change seems to come over Hamlet's own mind ?

2. Quote passages from Polonius's and from Osric's speeches to illustrate the euphuism of the time.

3. Quote the passage which shows that Hamlet had a presentiment of what was coming.

4. State by whom, of whom or what, and on what occasions, the following lines were uttered:—

- (a) Tell me that, and *unyoke*.
- (b) The length and breadth of a pair of *indentures*.
- (c) This grave shall have a living monument.
- (d) With, ho! such *bugs* and goblins *in my life*.
- (e) And in the cup an *union* shall he throw.

[PRIZE EXAMINATION IN HAMLET. HOLLINS INSTITUTE, VIRGINIA, MAY, 1881. *Questions by Horace Howard Furness, Esq., of Philadelphia. Those in brackets were added by Prof. Wm. Taylor Thom.*]

HISTORICAL AND BIBLIOGRAPHICAL.

1. On what story is Shakespeare's tragedy of *Hamlet* founded?
2. Did Shakespeare get it from the Danish historian?
3. What is the date of the earliest edition of Shakespeare's *Hamlet*?
4. What is the date of the second edition?
5. Is there much difference in bulk between these two editions?
6. When was the first edition said to have been acted?
7. And probably on what occasion?
8. How was the copy of the first edition probably obtained for the printer?
9. Does Francis Meres mention it?
10. What is the theory of the editors of the Clarendon Press edition in regard to the quarto of 1603?
11. Is there any difference between the first and second editions on the score of Hamlet's madness?
12. Is there any difference in the names of the characters?
13. Is there any contemporaneous play of *Hamlet* in any other language than English?
14. What is the date of the first edition of Shakespeare's collected works?
15. How many years after Shakespeare's death was it published?
16. And by whom was it published?

GRAMMATICAL.

17. Explain the use of "*sensible*," in I. i. 57.¹ Give other instances of adjectives similarly used in this play; in *Macbeth*; in *Merchant of Venice*.
18. What is the meaning of "*still*" in I. i. 122? Can you recall any other instances in this play? any in *Macbeth*? in *Merchant of Venice*?
19. What was Shakespeare's use of "*thou*" and "*you*"? Illustrate by references to *Hamlet*.
20. What ellipsis is there in "That father lost, lost his, and the survivor bound?"
21. Can you recall any instances of suffixes appended to nouns for the purpose of signifying an agent? in *Macbeth*? in *Merchant of Venice*?
22. Can you give any instances of the use of the prefix *a* before nouns? before participles?

¹ The references here are to the Clarendon Press editions of the plays.

23. Give instances of Shakespeare's use of double comparatives.
24. Can you recall any instances where Shakespeare neglects the inflection of the pronoun *who*? in *Macbeth*? in *Merchant of Venice*?
25. Give some instances of the conversion of one part of speech into another.
26. Give some account of the rise of the use of *its*.
27. What is Marsh's rule about the use by Elizabethan writers of *sith* and *since*? Does the rule hold uniformly good in Shakespeare?
28. Explain the meaning of the line: "When we have shuffled off this mortal coil." What peculiarity in the use of the adjective? Illustrate by examples.
29. "The glow-worm shows the matin to be near, and 'gins to pale his uneffectual fire." What is the meaning of *uneffectual*? Give examples of adjectives used proleptically.

PHILOLOGICAL.

30. What is the meaning of, "I'll make a ghost of him that *lets me*"?
31. What is the meaning of *unhousel'd, disappointed, unaneled*?
32. What is the meaning of *windlasses and assays of bias*?
33. Is Shakespeare's use of the word *closet* the same as ours?
34. What is the meaning of, "The clown shall make those laugh, whose lungs are *tickle o' the sere*"?
35. Explain: "I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw."
36. What is the meaning of *extravagant*? I. i. 154.
37. What is the meaning of, "No fairy *takes*"? I. i. 163.
38. Is Shakespeare's accent of *Hyperion* (I. ii. 140), correct?
39. Explain the meaning of "*dearest foe*." I. ii. 182.
40. What is the derivation of "*nickname*"? III. i. 144.
41. Was a "*jig*" any thing more than a dance in Shakespeare's day?
42. Explain "*black and grained spots*." III. iv. 90.
43. What is the meaning of "*curb and woo*"? III. iv. 152.
44. Explain the allusion in "the owl was a baker's daughter."
45. What was Shakespeare's opinion of politicians, as inferred from his use of the word?
46. What is the meaning of "Woo't drink up eisel?"
47. Explain: "I would have such a fellow whipped for o'erdoing Termagant. It out-herods Herod."
48. Explain: "Would not this, sir, and a forest of feathers—if the rest of my fortunes turn Turk with me—with two provincial roses on my mazed shoes, get me a fellowship in a cry of players, sir?"
49. Explain: "The king doth wake to-night, and takes his rouse, keeps wassail, and the swaggering up-spring reels."
50. What does Bernardo mean by calling Horatio and Marcellus "*the rivals of my watch*"?
51. Explain: "Methought I lay worse than the mutines in the bilboes."
52. What is Shakespeare's use of "*ecstasy*"?
53. What is the meaning of *eager*, in "like *eager* droppings into milk," and in "a nipping and an *eager* air"?
54. Explain: "They *can* well on horseback."
55. What does Hamlet mean by saying to Rosencrantz and Guildenstern, "Let me *comply* with you in this garb?"
- [56.] Explain: "To split the ears of the *groundlings*."
- [57.] Explain: "For, O, For, O, the hobby-horse is forgot."

ÆSTHETIC.

58. What is Goethe's view of Hamlet?
59. What is Coleridge's?
- [60.] What is Taine's and Hudson's?
- [61.] What is your own?
62. How do you account for Hamlet's levity after his interview with the Ghost?
63. Does Hamlet, or Horatio, say: "The rest is silence"?
64. Are the flowers which Ophelia distributes to the King, Queen, and others, real or imaginary?
65. Was the Queen an accessory to her husband's murder?
66. Was Hamlet mad?
- [67.] What is your opinion of Hamlet's treatment of Ophelia in III. i.?

SOME TOPICS FOR ESSAYS.

- | | |
|----------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| Revenge in Hamlet. | The twelve or sixteen Inserted Lines. |
| Hamlet's Age. | The King's Remorse. |
| Hamlet's Treatment of Ophelia. | The Hystorie of Hamblet. |
| Did Hamlet really love Ophelia? | The German play <i>Brudermord</i> . |
| Hamlet's Inaction. | The Poetic Diction in the Play. |
| Hamlet's feigning Insanity. | Contrast Ophelia's Madness with Hamlet's. |
| Was Hamlet really Insane? | Essay on Polonius. |
| Hamlet's Forgery of the Commis-
sion. | Essay on Ophelia. |
| Did Hamlet contrive the Capture
by the Pirates? | Essay on Rosencrantz and Guild-
enstern. |
| Hamlet's Scene with the Clowns. | Essay on Osric. |
| Hamlet's Advice to the Players. | Essay on Horatio. |
| Hamlet's Mouse-trap Pantomime. | Essay on Laertes. |
| Hamlet's Presentiments. | Essay on the Queen. |
| Hamlet's Letters. | Essay on the King. |
| Hamlet's Soliloquies. | Essay on Old Hamlet. |
| Hamlet's Ruling Motives. | Essay on Fortinbras. |
| Hamlet's Wit. | Essay on some one scene in the
play. |
| Hamlet's Imagination. | What Scenes might be omitted? |
| Shakespeare himself. | Relations between Denmark and
England in the play. |
| Hamlet's Treatment of Rosen-
crantz and Guildenstern. | Elective Monarchy in Denmark. |
| Hamlet's Treatment of Polonius. | The Globe Theatre. |
| Hamlet's Treatment of his Mother. | Rise of English Drama. |
| The Superstition about Ghosts'
walking. | Mystery Plays. |
| Euphuism. | Miracle Plays. |
| Moral Lessons taught in <i>Ham-
let</i> . | Moral Plays. |
| Hamlet's Self-disparagement. | Interludes. |
| Hamlet's Limitations. | Is Hamlet Shakespeare? |
| Significance of the Proper Names
in Hamlet. | Is Hamlet Germany? |
| The Time covered by the Play. | Proverbs in Hamlet. |
| Hamlet's Courtesy. | Estimate of Mrs. Jameson's views;
of Goethe's; Werder's, Vol-
taire's, Victor Hugo's, etc. |
| Hamlet's Idea of Providence. | |

INDEX OF WORDS AND PHRASES.

A

a=at? 85.
a=one, in *a length*? 204.
a-; prefix, 51.
about; meaning? 100, 127.
abridgment, 92, 93.
absolute, 183.
absurd, 114.
abuse, 169.
abuses, 101.
acquittance, 166.
act, 43.
addition=title? 53, 69.
admiration, 42, 126.
adulterate, 60.
Æneas, 94.
aery, 88.
afeard, 206.
affection, 110.
afoot, 115.
again; credibilizing effect?
24.
against, 96, 137.
alarm, 141.
Alexander, 185.
all we=we all, 80.
allowance, 112.
'a-mercy, 81.
amazement, 126, 141.
ambition, 131.
amble, 108.
amiss, 156.
anchor's cheer, 122.
an end=on end? 58.
angle, 195.
annexment, 130.
another, 68.
answer, 143, 146, 199.
antic, 65.
antique, 208.
any the most, 37, 38.
apart, 147.
apoplex'd, 138.
appointment, 165.
approve, 25, 198.
appurtenance, 90.
aptly, 143.
argal, 177.
argument, 89, 119, 122, 155.

arm=prepare? 130.
arrant, 63, 108.
arras, 81.
art, 77.
artery, 57.
article, great, 197.
artless, 156.
as=as if? 69, 171.
as=as for? 169.
as=for so? 152, 174.
as's, 193.
aspect, 99.
assault, general, 68.
assay, 103, 132.
assays, 70, 76.
assigns, 199.
assistant, 46.
assurance, 182.
assure you, 75.
at=up to? 145, 151, 152.
at foot, 151.
at height, 53.
at point, 42.
attended, 83, 85.
attent, 42.
attribute, 54.
audience, 50, 207.
audit, 133.
aught, 152.
auspicious, 33.
avouch, 26.
a-work, 96.
ay; dissyl.? 69.

B

back, 174.
bak'd-meats, 41.
Baptista, 122.
bare, 106.
barred, 33.
barren, 113.
bated, 192.
batten, 138.
battery, 182.
be=may be? 29.
be (there be), 113.
beaten, 85.
beating; tolling? 25.

beautied, 104.
beauties, 104.
beautified, 78.
beaver, 44.
beck, 108.
bedded, 141.
bedrid, 34.
behove, 180.
belike, 119.
bell, 25.
be-netted, 192.
bent, 75, 128.
berattle, 88.
beseeched, 103.
beshrew, 73.
bespeak, 79.
bestow, 143.
bestowed, 98, 150.
beteem, 39.
betimes, 202.
bettered, 204.
bias, 70.
bilboes, 191.
bisson, 97.
bitter=bitterly? 23.
blank, 148.
blanks, 122.
blast=blight? 30.
blast=burst? 174.
blastments, 48.
blazon, 59.
blench, 101.
bloat, 143.
blood, 46, 51, 114, 155.
blown, 109, 133.
board, 81.
bodkin, 106.
bodykins, 98.
bonnet, 196.
bore, 166.
borne in hand, 76.
botch, 156.
bourn, 106.
bouts, 174, 205.
brainish, 146.
brave, 86.
bravery, 195.
brazed, 136.
bread, full of, 133.
breathe, 68, 69.

breathing, 200.
 bringing home of, 187.
 broad, 134.
 broad-blown, 133.
 brokers, 52.
 brooch, 171.
 brood (on brood), 110.
 brow of woe, 33.
 bruit, 39.
 bugs, 192.
 bulk, 72.
 bulwark, 136.
 but = only? 85.
 but = than? 29.
 but to know, 198.
 buttons, 48.
 buz, 91.
 buzzers, 159.
 by = as to? 82.
 by = with? 79.
 by and by, 123, 205.
 by'r = by our? 93.
 by the card, 183.
 by time; meaning? 172.

C

Cæsar, 116.
 calendar, 197.
 can, 132.
 candied, 114.
 canker, 47.
 canon, 39.
 capable, 141.
 cap-a-pe, 43.
 Capitol, 116.
 carbuncles, 95.
 card, 183, 197.
 carnal, 209.
 carouses, 205.
 carriage, 28.
 carriages (hangers), 199.
 carry it away, 85.
 cart, 119.
 carve (legal term?), 47.
 cast beyond, 73.
 cat will mew, 190.
 cataplasm, 173.
 cautel, 46.
 caviare, 94.
 cease, 130.
 censure, 49, 112, 115.
 centre, 80.
 challenge, 23, 24.
 chameleon's dish, 116.
 change = exchange? 41.
 changeling, 194.
 chanson, 92.
 character, 49, 169.
 charge, 154, 193.
 chariest, 47.
 checking at, 169.
 cheer, 120, 122.
 cherub, 151.
 chief, 49.
 cholera, 125.
 chop-fallen, 185.

chopine, 93.
 chorus, 123.
 chough, 196.
 cicatrice, 152.
 circumstance, 50, 51, 63,
 102, 133.
 climatures, 30.
 close = secret? 73.
 closes = falls in? 69.
 closet, 71, 126.
 clouds (in clouds), 154.
 clouts, 91.
 clowns, 113.
 cockle hat, 156.
 coil, 105.
 cold; noun? 23.
 cold = chaste? 175.
 coldly set, 152.
 colleagued, 34.
 collection, 156.
 columbines, 163.
 comma, 193.
 commend, 34, 66.
 commended, 201.
 comment of thy soul, 115.
 commerce, 107.
 common stages, 88.
 commune, 164.
 commutual, 119.
 compact; accent? 28.
 companies; plu. for sing.? 74.
 compare with, 198.
 complexion, 196.
 complete; accent? 56.
 comply with, 90, 200.
 compulsative, 29.
 comrade; accent? 49.
 conceit, 99, 141, 157, 199.
 conception, 82.
 concernancy, 198.
 conclusions, 144.
 condollement, 37.
 confederate season, 123.
 confession, 171.
 confine, 32.
 confront, 131.
 confusion (puts on this), 102.
 congregation, 86.
 conjunctive, 167.
 conjures, 188.
 conjuring, 152.
 convoy, 46.
 consequence, 69.
 conscience (perfect), 195.
 considered time, 77.
 consonancy, 85.
 contagion, 174.
 content, 103.
 continent, 155, 197.
 contraction, 137.
 contrary; accent? 121.
 contriving, 173.
 convoy, 46.
 conversation, 114.
 converse, 69.
 coped, 114.
 coted, 87,

couch, 95, 186.
 count, 195.
 countenance, 148.
 counter, 160.
 counterfeit, 137.
 couplets, 190.
 cousin, 36.
 covenant, 28.
 cozenage, 195.
 cozen'd, 139.
 cracked (voice), 93.
 cracked within the ring, 93.
 crafts, 145.
 credent, 47.
 crescent, 46.
 crib, 196.
 cried in the top, 94.
 crimeful, 167.
 croaking, 123.
 crocodile, 189.
 cross (a spirit), 30.
 crow-flowers, 175.
 crowner, 177.
 cry, 124.
 cry out on, 88.
 cue, 99.
 cunning, 174.
 curb and woo, 142.
 curiously, 185.
 currents, 132.
 cut-purse, 140.
 Cyclops, 96.

D

daintier, 180.
 daisy, 163.
 dallying, 123.
 damned, 115.
 Damon, 124.
 Dane (the), 24, 33, 188.
 Danders, 67.
 debatement, 193.
 dead; meaning? 27, 42.
 dead, for a ducat, 136.
 dead men's fingers, 175.
 dear soul, 114.
 dearest foe, 42.
 dearly, 151.
 dearth, 197.
 declension, 80.
 declining, 95.
 defeat, 100, 194.
 defeated, 33.
 defence, 171.
 definement, 197.
 defect, 109.
 deliver, 42, 210.
 delver, 177.
 demanded of, 148.
 demi-natured, 171.
 demonstrated, 30.
 Denmark, 36, 39.
 denote, 37.
 dexterity, 40.
 didest, 169.
 Dido, 94.

differences (excellent), 197.
 dilated, 34.
 disappointed, 61.
 disasters in the sun, 30.
 disclose, 110, 190.
 discourse, 154.
 discourse of reason, 40, 154.
 discovery, 85.
 disjoint, 84.
 dispatch'd, 61.
 distempered, 125, 141.
 distilled, 43.
 distracted, 149, 155.
 distrust you, 120.
 divulging, 147.
 document, 163.
 does (how does), 203.
 dog will have his day, 190.
 doom, 137.
 doomsday, 30.
 double-vouchers, 182.
 doublet, 71.
 doubt; meaning? 45, 76, 78, 110.
 doubts, 176.
 down-gyved, 71.
 dram of eale, 54.
 draw on more, 210.
 dread my lord, 35.
 dreadful, 43.
 drift, 174.
 drift of circumstance, 102.
 drunk-asleep, 134.
 ducats, 90, 136, 153.
 duke, 122.
 dumb-shows, 111, 118.
 dye, 52.

E

eager, 52, 61.
 eale (dram of), 54.
 easiness, property of, 180.
 eat; eaten? 150.
 ecstasy, 72, 110, 142.
 -ed; suffix omitted, 109, 143, 145.
 edge, 103.
 edified, 199.
 effects, 141.
 eisel, 189.
 eldest, 131.
 Elsinore, 23.
 ends, 191.
 emulate, 27.
 -en; suffix, as in eaten, 150.
 enact, 116.
 enactures, 121.
 encompassment, 67.
 encumbered, 66.
 engaged, 132.
 enginer, 145.
 entertainment, 201.
 entreatments, 51.
 enviously, 155.
 ere, 40, 192.
 erring, 31.
 escoted, 88.

-est; superlative ending, 29.
 estate, 186.
 eternal, 59, 209.
 eterne, 96.
 even = honest? 85.
 even Christian, 178.
 excellent differences, 197.
 exception, 202.
 excrements, 141.
 exorcism (by scholars), 25.
 expostulate, 77.
 express, 86.
 extent, 90.
 extravagant, 31.
 eyases, 88.
 eye, 153.

F

falconers (French), 93.
 false fire, 124.
 fancy; meaning? 49.
 fang'd, 144.
 fantasy, 24.
 fardels, 106.
 fares, 70, 116.
 farm, 153.
 fashion, 46, 51, 110.
 fat; is Hamlet? 205.
 favor, 163, 185.
 fay, 84.
 fear = object of fear? 130.
 fear = fear for? 48, 135, 160.
 feature, 109.
 fee, 153.
 feelingly, 197.
 fellies, 96.
 fellowship, 124.
 fennel, 163.
 fetch of warrant, 69.
 few (in *in few*), 52.
 fierce, 30.
 find = find out? 111.
 find out them, 192.
 fine; and handsome, 94.
 fine; meaning? 94, 162.
 finger'd, 192.
 fire; dissyl.? 51.
 fishmonger, 81.
 fitness, 201.
 flaw; gust? 186.
 flourishes, 77.
 flush, 133.
 flushing, 40.
 foil, 203.
 fond, 62, 200, 201.
 food and diet, 28.
 forbear, 189.
 for = as? 34.
 for = as for? 38, 143.
 for = instead of? 187.
 for to, 110, 181.
 fordo, 186.
 fordoes, 72.
 fore, 95.
 forgeries, 68, 171.
 forgot, 144, 159.
 Fortinbras, 27.

Fortune (her wheel), 96.
 forty thousand, 189.
 forward, 102.
 four hours together, 80, 189.
 fox, 149.
 frailty (thy name, etc.), 40.
 frame, 126.
 free, 99, 122.
 French falconers, 93.
 fret, 128.
 fretted, 86.
 friending, 66.
 from; sense? 112.
 front, 137.
 fruit, 75.
 full of bread, 133.
 function, 99.
 fust, 154.

G

gaged, 28.
 gain-giving, 202.
 'gainst, 32.
 gait, 34.
 gall, 100.
 galled, 40, 122.
 gambol, 142.
 gender, 167.
 general, 94, 167.
 general assault, 68.
 gentle entertainment, 201.
 gentry, 74, 197.
 germane, 199.
 get thee, 108.
 gib, 144.
 gibber, 29.
 gins, 62, 152.
 give = may God give? 24.
 give deed = verify? 47.
 giving-out, 66.
 globe; sense? 62.
 glow-worm, 62.
 go about, 127.
 go seek, 72.
 go to, 51.
 goblins, 192.
 God; changed to Heaven? 71.
 God-a-mercy, 81.
 good; vocative? 27.
 good madam, 205.
 good my brother, 48.
 good my lord, 70.
 good-by, 70, 98.
 good-kissing, 81.
 goodly, 42.
 goose-quills, 88.
 gorge, 185.
 grace, 38, 39.
 grace, herb o', 163.
 gracious, 32, 196.
 grained, 139.
 grating, 102.
 greenly, 158.
 griefs, 110.
 grizzled, 44.
 gross, 154.

gross and scope, 27.
grossly, 133.
groundlings, 111.
grunt, 106.
gules, 95.
gulf, 130.
gyved, down-, 71.
gyves, 167.

H

habit, outward, 200.
handsaw, hawk from a, 90,
91.
handsome; fine? 94.
hangers, 199.
happily, 30, 41.
happy time, 201.
haps, 152.
harbingers, 30.
hard = reluctant? 35.
harrows, 26.
hatchment, 164.
haunt, 147.
have after, 57.
havior, 36, 37.
havoc, cries on, 209.
hawk from a handsaw, 90.
head, 159.
health, 47, 170.
hearsed, 55.
heaven-kissing, 138.
Heavens, 75, 143.
hebenon, 60.
Hecate's, 123.
hectic, 152.
hent, 134.
heraldry, 95.
hernshaw, 90.
herb o' grace, 163.
Hercules, 40, 89.
Herod, 112.
hey-day, 138.
hic et ubique, 65.
hide fox, 149.
hillo, 63.
him; for *he*? 69.
his (for *its*?), 43, 49, 132.
ho = stop? 206.
hobby-horse, 118.
hoist, 145.
hold, 200.
hold up = uphold? 178.
hold'st at aught, 152.
holds quantity, 120.
home, 130, 134.
honest, 107.
honestly, 82, 107.
hoodman-blind, 139.
hoops; or *hooks*? 49.
horse; Trojan? 95.
hour; dissyl.? 53.
hugger-mugger, 158.
humor, 74.
humorous, 87.
husbandry, 49.
hush; adjective? 96.
Hymen, 119.

Hyperion, 39, 137.
Hyrceanian, 94.

I

I; for aye? 124.
I; or we? royal style? 168.
idle, 79, 116.
ield; for yield? 157.
if that, 153.
ill-breeding, 156.
illuminate, 25.
image, 122.
immediate, 38.
impartment, 56.
impasted, 95.
imperial, 186.
implorators, 52.
impon'd, 199.
important, 140.
importing, 34, 170, 192.
imports, 198.
importunate, 155.
importuned; accent? 51.
impostume, 153.
impress, 27.
in = in the thought of? 190.
in = into? 178, 195.
in little, 90.
in that, 34.
in the sun, 36.
incapable, 175.
incensed, 194.
incorporal, 141.
incorp's'd, 171.
incorrect, 37.
indentures, 182.
index, 137.
indict, 94.
indifferent, 83, 108, 196.
indifferently, 113.
individable, 91.
indued, 175.
inexplicable, 111.
infusion, 197.
ingenious, 188.
inheritor, 182.
inhibition, 87.
innovation, 87.
insinuation, 194.
instance, 162.
instances, 120.
instant, 61, 97.
interim, 195.
i' the sun, 36.
intil, 180.
inventors', 210.
investments, 52.
it; for its? 43.

J

jade, 122.
jangled out of tune, 109.
jealousy, 73.
Jephthah, 92.

jig, 97, 108, 117.
John-a-dreams, 99.
jointress, 33.
Jove, 125, 137.
jowls, 180.
jump, 27, 209.

K

keeps himself in clouds,
158, 159.
kettle, 204.
kept short, 146.
kibe, 183.
kill . . . dead, 120.
kin, and less than kind, 36.
kindless, 100.
know = recognize? 191.
knowing, 193.
Kronborg (castle), 23.

L

lack; intransitive? 66.
lady, our, 93, 118.
lapsed in time and passion,
140.
lapwing, 200.
larded, 157, 192.
law and heraldry, 28.
law of writ, etc., 92.
lazar-like, 61.
leans on, 151.
leave = leave off? 69, 120,
138.
left, 40.
lenten, 86.
let; caused? 165.
lets; hinders? 57.
Lethe, 59.
level, 148, 161.
liberal, 175, 199.
liege, 75.
lies; legal sense? 132.
lightness, 80.
like = likely? 44.
likes; suits? 204.
limed, 132.
-ling (in *changeling*), 194.
list, 159.
litotes, 188.
littlest, 120.
living, 190.
loam, 186.
loggats, 181.
long purples, 175.
look = appear? 174.
loves; plu. for sing.? 32, 45.
loves = lovers? 121.
lunacy, 102, 129.
luxury, 61.

M

machine, 79.
mad north-northwest, 90.

maimed rites, 186.
 main, 76, 153.
 mainly, 167.
 make, 85.
 make assay, 132.
 make mouths, 155.
 manner; or *manor*? 53.
 margent, 199.
 market, 154.
 market of his time, 154.
 marry, 50, 178.
 Mars, 96, 138.
 mart, 27.
 marvellous, 67, 125.
 mass, 69.
 masterly report, 171.
 matin, 62.
 matter, 77, 82, 162.
 mazzard, 181.
 me = for me? 67, 93, 100, 135.
 me = to me? 120.
 means; of access? 165.
 meed = merit? 198.
 Mercury, 138.
 merely, 39.
 mermaid-like, 175.
 mettle, 28.
 miching mallecho, 118.
 might = could? 26, 39.
 mightiest Julius, 29.
 milch, 97.
 milky; meaning? 95.
 military terms, 25.
 mincing, 97.
 mineral, 147.
 ministering angel, 187.
 mistook, 210.
 mobled, 97.
 model, 194.
 modesties; plu. for sing.? 85.
 modesty, 112.
 moist star, 30.
 mole of nature, 54.
 moment, 52.
 mope, 139.
 more above, 79.
 more (and most), 67.
 more nearer, 67.
 moreover, 73.
 most = greatest? 66.
 most best, 79.
 mote, 29.
 motion, 138.
 mould of form, 109.
 moult, 85.
 mount of all the age, 168.
 mountebank, 173.
 mouse stirring, 23.
 mouth, 111, 190.
 mows, 90.
 much; meaning? 23.
 muddy-mettled, 99.
 murdering-piece, 159.
 mutes, 207.
 mutine, 139.
 mutines, 191.

N

napkin, 205.
 native to, 35, 53, 175.
 nature, 36.
 naught, 119.
 neighbored, 74.
 Nemean, 57.
 Neptune's, 30, 119.
 Nero, 129.
 nerve, 57.
 neutral, 96.
 nickname, 108, 109.
 nighted, 36.
 nil, 177.
 Niobe, 40.
 nobility, 38.
 nomination, 198.
 nominative wanting, 76.
 nonce, 174.
 nor it cannot, 40.
 nor . . . not, 111.
 Norway (king?), 26, 153.
 not needs, 121.
 note = attention? 115.
 nothing; adverb? 35.
 noyance, 130.
 numbers, 78.
 nymph, 106.

O

obscure; accent? 164.
 obsequious, 37.
 occulted, 115.
 occurrents, 208.
 odds, 201, 204.
 o'er-crows, 208.
 o'er-raught, 103.
 o'er-reaches, 181.
 o'er-sized, 95.
 o'er-teemed, 97.
 o'ertook, 69.
 of = about? 157.
 of = by? 24, 25, 148.
 of = consisting in? in consequence of? 154.
 of = from, 74.
 of = on? 164.
 of = over? 74.
 of = upon, 85.
 of = with? 187.
 of; superfluous? 74, 136.
 of a doubt, 54.
 of memory, rights, 210.
 of wisdom = wise? 70.
 offal, 100.
offendo, 177.
 offence, 122, 132.
 old; meaning? 165.
 omen, 30.
 on a roar, 185.
 on brood, 110.
 on = in consequence of? 210.
 once, 63.
 opened; made known? 74.
 operant, 120.
 opposites, 194.

or (ere), 40.
 ordinant, 194.
 ordnance, 204.
 ore, 147.
 organ, 170.
 orisons, 106.
 ostentation, 164.
 our lady, 93.
 out-herods, 112.
 out-stretched, 84.
 outward habit, 200.
 overlooked, 165.
 overpeering, 159.
 owl was a baker's daughter, 157.

P

packing, 145.
 paddock, 144.
 pah, 185.
 painted tyrant, 95.
 pajock, 124, 125.
 pall, 191.
 panders, 139.
 pansies, 163.
 paragon, 86.
 parchment, 182.
 pardon, 35, 126, 202.
 parle, 26.
 part = talent? 170, 197.
 partisan, 31.
 pass, 194.
 pass of practice, 173, 206.
 passage, 210.
 passion, 97, 163.
 pat, 133.
 pate, 100, 111, 180.
 patience, 117.
 Patrick, 64.
 peace-parted, 187.
 peak, 99.
 pearl, 205.
 peculiar life, 130.
 pelican, 161.
 Pelion, 188.
 perdition, 197.
 perdy, 125.
 periwig-pated, 111.
 perpend, 78.
 persever, 37.
 perusal, 71.
 peruse, 173.
 pester, 34.
 petar, 145.
 Phœbus, 119.
 picked, 183.
 pickers, 126.
 pigeon-livered, 100.
 pioner, 65.
 pious bonds, 52.
 pious chanson, 92.
 plausive, 54.
 Plautus, 92.
 played the desk, 79.
 plurisy, 172.
 ply his music, 90, 71.
 point, 42, 43.

Polacks (or poleaxe!) 26.
 pole = pole-star? 25.
 politic worms, 150.
 politician, 181.
 poll, 161.
 porpentine, 58, 59.
 posset, 61.
 posy, 119.
 pound; plural? 125.
 practice, 170, 173, 201, 207.
 precedent, 140, 203.
 precurse, 30.
 pregnant, 82, 114.
 prenominate, 69.
 presence, 202.
 present, 152.
 presently, 81, 101, 113.
 presentment, 137.
 pressures, 62, 112.
 prevent, 85.
 pricked on, 27.
 primrose, 48.
 primy, 46.
 prithe, 97.
 probation, 32.
 process, 130, 152.
 prodigal; adverb? 51.
 profanely, 112.
 profound, 146.
 progress, 150.
 prologue, 192.
 pronounce, 126.
 proof, 96, 136.
 proper, 196.
 property, 99.
 property of easiness, 180.
 prophetic soul, 60.
 proportions, 34.
 proposer, 85.
 protests, 122.
 Provincial (roses), 124.
 provoke, 73.
 puffed, 48.
 purgation, 125.
 purging, 82.
 purples (long), 175.
 purport; accent? 71.
 pury, 142.
 push, 190.
 put on, 210.
 puts on, 102, 173.
 Pyrrhus, 94.

Q.

quaintly, 68.
 quality, 88, 89, 93.
 quantity, 113, 120, 139, 189.
 quarry, 208.
 quest, 178.
 question, 29, 102.
 question, top of the, 88.
 questionable, 55.
 quick; alive? 101, 172, 188, 189.
 quiddits, 181.
 quietus, 106.
 quillets, 181.

quintessence, 86.
 quit, 195, 204.
qui vive, 23.
 quoted, 72.

R.

rack, 96.
 range, 129.
 rank, 39, 153.
 rankly, 59.
 rascal, 99.
 rashly, 191.
 ravel . . . out, 144.
 rawer, more rawer, 198.
 razed, 124.
 reach; mental? 70.
 reckon, 79.
 recognizances, 182.
 recorders, 125.
 records; accent? 62.
 recover the wind of, 127.
 rede, 48.
 re-deliver, 200.
 reechy, 144.
 regards, 77.
 region, 96, 100.
 relative, 101.
 relish of, 108.
 remember; your courtesy? 197.
 remiss, 173.
 remorse, 96.
 remove, 158.
 repair, 202.
 replication, 148.
 requiem, 187.
 residence, 87.
 resolute, 28.
 resolve = dissolve? 39.
 respect, 105, 197.
 rest = tarrying? 74.
 rests = remains? 132.
 retrograde, 38.
 revenge, 58, 173.
 revenue, 114.
 revolution, 181.
 rhapsody, 137.
 Rhenish, 53.
 rheum, 97.
 richer (more richer), 125.
 rights of memory, 210.
 ring (within the), 93.
 rites, 187.
 rivals, 24.
 roaming it, 51.
 Robin; ballad, 163.
 Roman, 208.
 romage, 29.
 rood, 135.
 Roscius, 91.
 rosemary, 162.
 roses; Provincial? 124.
 rosemary, 162.
 rough-hew, 191.
 round = "square"? 79, 111, 135.
 rouse, 39, 69, 70.

row, 92.
 rub, 105.
 rue, 163.

S.

sables, 117, 170.
 safety; trisyl.? 47.
 Saint Patrick, 64.
 sallets, 94.
 sanctuarize, 173.
 sans, 139.
 sat me, 193.
 satirical rogue, 82.
 satyr, 39.
 saws, 62.
 sayst (thou sayst), 178.
 'sblood, 90, 128.
 scapes, 45, 98.
 scarf'd, 192.
 scholar, 25.
 sconce, 182.
 scope, 122.
 scrimers, 171.
 scullion, 100.
se offendendo, 177.
 sea-gown, 192.
 sea of troubles, 105.
 season, 42, 50, 68, 121.
 seasons, 121.
 secure, 60.
 seeming-virtuous, 60.
 seized = possessed? 28.
 semblable, 197.
 Seneca, 92.
 sense, 138, 143, 188.
 sensible, 26.
 sensibly, 161.
 sere (tickle o' the), 87.
 sergeant, 207.
 service, 46.
 several, 192.
 severally, 145.
 shall = will? 67, 126.
 shall (ellipsis of go?), 97, 110.
 shapes our ends, 191.
 shards, 187.
 share, 124.
 shark'd up, 28.
 sheen, 119.
 shent, 129.
 shook, 168.
 shoon, 156.
 should = would, 82, 125.
 should = was to? 169.
 shouldst = wouldst? 56.
 shrewdly, 52.
 shriving-time, 194.
 shuffling, 173.
 sick at heart, 23.
 siege, 170.
 sigh, 172.
 silence, 135.
 simple, 37.
 simples, 173.
 single and peculiar, 130.
 sit we, 25.

sith, 73, 74, 154, 156.
 sits (the wind sits), 48.
 sized, 120.
 skirts, 28.
 slander, 52.
 sledded, 26.
 slips, 68.
 sliver, 175.
 smirched, 160.
 so please you, 111.
 so; omitted before *that*?
 165, 174.
 soft, 60.
 softly, 153.
 soldiers; trisyl.? 64.
 solicited, 208.
 solidity, 137.
 something-settled, 110.
 sometime, 33, 107.
 sometimes, 26.
 sort, 29.
 soul (dear), 114.
 sounded, 102.
 sovereignty of reason, 57.
 sparrow (fall of a), 202.
 speak daggers, 129.
 speak fair, 147.
 spendthrift sigh, 172.
 sphere, 167.
 spies, 158.
 spills, 156.
 spirit; monosyl.? 32.
 splenitive, 188, 189.
 sponge, 148.
 springes, 51, 206.
 spurns, 155.
 stages (common), 88.
 stand; challenge? 24.
 stand . . . upon, 195.
 star (moist star), 30.
 star=sphere? 79.
 stars (wandering), 188.
 stars with trains of fire, 29.
 station, 138.
 statist, 193.
 statutes, 182.
 stay upon, 117.
 steal, 116.
 sterling, 51.
 stick fiery off, 203.
 still, 30, 38, 172.
 stithy, 115.
 stomach, 28, 29.
 stops, 128.
 stoup, 179, 204.
 straight, 93, 134, 177.
 strewments, 187.
 strike (planets strike), 32.
 stricken, 124.
 stuck, 174.
 subject, 25, 34.
 substance of a doubt, 54.
 succession, 89.
 sum of parts, 170.
 summons, 31.
 sun (too much i' the), 34.
 supervise, 192.
 suppliance, 46.

supply and profit, 74.
 supposal, 33, 34.
 aspiration, 36.
 swaddling, 91.
 sweet; euphuistic? 196.
 Switzers, 159.
 swoons, 206.
 swoopstake, 161.
 sword (upon my), 64.
 'swounds, 100, 189.
 synod, 96.

T.

table, tables, 62.
 take arms against a sea, 105.
 take=assume? 67.
 takes (fairy takes), 32.
 tardy (come tardy off), 112.
 tarre, 89.
 tax=censure? 53.
 tax him home, 130.
 Tellus', 119.
 tempered, 207.
 temple=the body? 46.
 tenable, 45.
 tend, 50, 151.
 tender, 51, 151.
 tenders, 51.
 tenures, 181.
 Termagant, 112.
 thanks; singular? 23.
 that; superfluous? 74, 153,
 174, 190.
 that=as? 136.
 that=if? 174, 201.
 that=such? 41, 60.
 that=so that? 165, 174.
 that=though? 33, 174.
 the; French use of? 27, 28,
 35.
 thee=thou? 25, 108.
 theft=thing stolen? 116.
 thereabout, 94.
 there's=there are? 144, 155.
 these; in superscription?
 78.
 thews, 46.
 thieves of mercy, 165.
 thinks 't thee, 194.
 those his; legal and Latin?
 28.
 thou; familiar use? 38, 142,
 183.
 thou say'st, 178.
 thought, 106, 163.
 thought-sick, 137.
 thrift, 41, 114.
 thoroughly, 161.
 throwing about of brains,
 89.
 tickle o' the sere, 87.
 till, 38.
 time (in happy time), 201.
 time=the times? 105.
 tinct, 139.
 tithe, 140.
 to; omitted? 40.

to=as? 33.
 to=compared with? 39, 60.
 to-do, 89.
 toil, 127.
 toils; causative? 27.
 too-much; noun? 172.
 too much i' the sun, 34.
 too much proved, 104.
 top (cried in the), 94.
 top of my bent, 128.
 top of question, 88.
 topp'd, 171.
 touched, 164.
 toward, 27, 209.
 toy, 46.
 toys, 57.
 trace, 198.
 trade, 126.
 trail, 174.
 trick, 176, 181.
 trick of fame, 156.
 tricked, 95.
 tristful, 137.
 triumph, 53.
 tropically, 122.
 true-penny, 65.
 trumpet, 31.
 truncheon, 43.
 turn Turk, 124.
 Turk, 124.
 tush! 25.
 twelve for nine, 199.
 two days old at sea, 165.
 tyrannically, 88.

U.

umbrage, 198.
 unanel'd, 61.
 unated, 173, 207.
 unbraced, 71.
 uncharge, 170.
 undergo, 54.
 uneffectual, 62.
 ungartered, 71.
 ungored, 203.
 ungracious, 48.
 unhouse'd, 61.
 unimproved, 28.
 union, 204, 207.
 unkenel, 115.
 unlimited, 91, 92.
 unmastered, 47.
 unpregnant, 99.
 unprevailing, 38.
 unproportion'd, 48.
 unreclaimed, 68.
 unshaped, 156.
 unsifted, 50.
 unsinewed, 167.
 unsmirched, 160.
 untimely, 147.
 unvalued, 47.
 unwrung, 123.
 unyoke, 179.
 upon, 23, 41.
 upshot, 210.

upspring, 53.
uses, 39.
usurp'st, 26.

V.

veiled, 36.
valanced, 93.
Valentine's day, 157.
validity, 121.
vantage, 131.
variable, 110, 150.
vast, 42.
ventages, 127.
very, 170.
vice of kings, 140.
videlicet, 70.
violets, 44, 163, 187.
virtue, 162.
voice; sense? 35.
vouchers (double), 182.
vouchsafe your rest, 74.
vows; syllab.? 51.
vulgar, 49.

W.

wag, 136, 189.
walk in death, 31.
wandering stars, 188.
wanned, 99.
wanton, make a wanton of,
206.
warrant; monosyl.? 45.

warrantise, 187.
wash (salt wash), 119.
wassail, 53.
watch = *insomnia*? 80.
water-fly, 196.
we; for I, royal style? 168.
weeds (midnight weeds),
123.
weeds = garments? 170.
week, 27.
well-took, 77.
well = welfare? 91.
wharf, 59.
what = who? 165, 179.
wheel, 162.
whether; monosyl.? 74, 121.
which; for who or that?
166.
which time; adverbial? 175.
whiles, 48.
whips, 146.
who; personification? 33.
who; for *whom*? 82, 190.
wholesome, 126.
will; sense? 47, 155, 200.
willow, 175.
wind sits, 48.
windlasses, 70.
winking, 79.
winnowed, 200, 201.
wisdoms, 33.
wit, 77.
witching, 128.
with, 34, 43.
withal, 47, 82, 114, 174.

withdraw, 127.
withers, 123.
witness, 42.
woman = tears, 176.
wonder-wounded, 188.
woodcock, 51, 206.
woo't, 189.
wormwood, 120.
word = watchword? 63, 159.
worsen, 142.
would = should? 133.
would = wishes to? 26.
wreck, 72.
wretch, 81, 176.
writ; for written? 44.
writ (law of), 92.
writ = written mandate?
194.

Y.

Yaughan, 179.
yaw, 197.
year; plu. for sing.? 184.
yeoman's service, 193.
yesty collection, 200.
yield ('ield), 157.
yond; and *yon*? 25.
Yorick, 185.
your, 108, 127.

Z.

zone, 189.

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